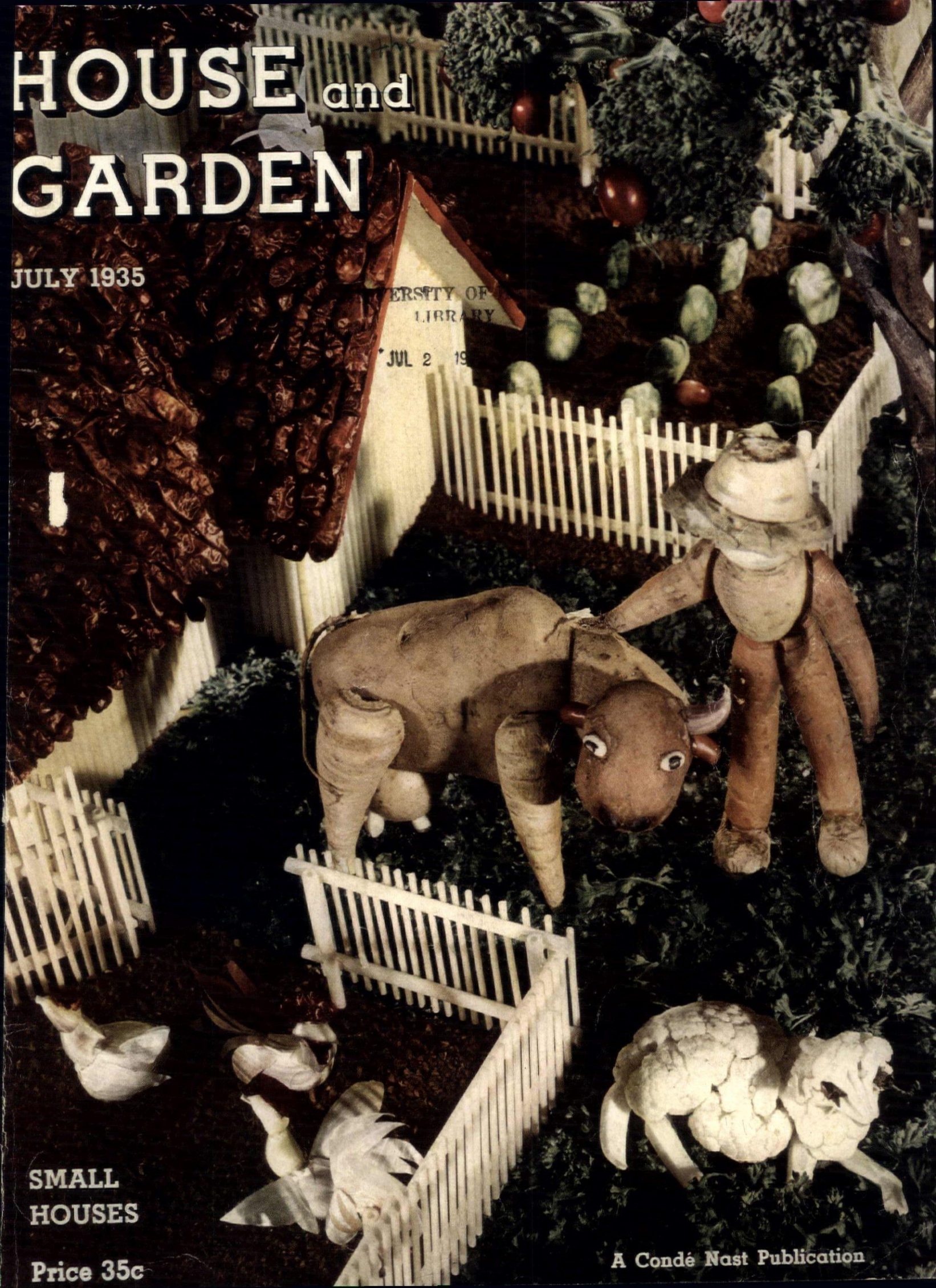
HOUSE and GARDEN

JULY 1935

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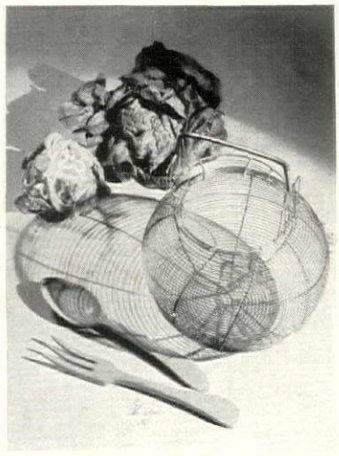




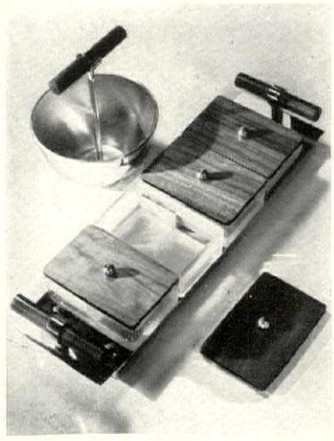
WHEN the blankets are tucked away in mothballs for the summer, style and dignity needn't be put upon the shelf, too. Time was when a bedroom in summer was about as attractive as a hospital ward—curtains down, rugs up, and something white and washable on the bed. Today's warm-weather counterpane is cool, yes, but not a whit less smart than the one that blooms in winter in the Directoire or Modern Classic room for which it is designed. Made of crash in a wide variety of colors of which aqua and a burgundy made the biggest impression on me. White cotton rope. $19.50. Carlin Comforts, Inc., 536 Madison Ave., New York



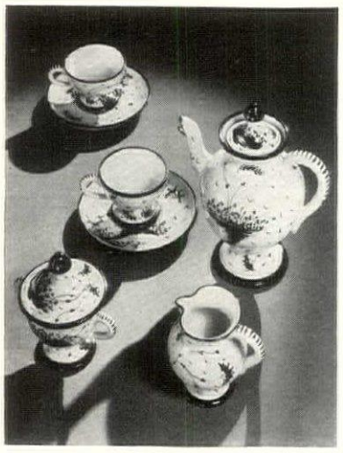
ABOVE—picture of two window problems being solved. There's no window sill to put flowers on, but the white iron plant stand has averted the crisis. The split bamboo shade is keeping the sun's deadly rays out, while letting fresh air in. Stand—32¼ inches tall, 24¼ inches wide. All colors. $16.50. Hand Craft Studio, 782 Lexington Ave., N. Y. Shade, 66 inches long, $1.50 to $3.50, depending on width. Special lengths, as illustrated, to order. Hammacher-Schlemmer, 145 E. 57th St., New York



THE secret of well-groomed lettuce is the wire basket above—a little invention of the French. Leaves are tucked gently in the basket, then thoroughly cleansed by dunking vigorously in a tub of water, and dried, without crushing, by swinging the basket at arm's length. For obvious reasons, it is recommended that this last operation take place out-of-doors. Price, $1.25. Fork and spoon, of boxwood—noted for its durability—60c a set. Bazar Français, 666 6th Avenue, New York



BEING largely made of wood and nicely rugged-looking, the hors d'œuvres ensemble above would be decidedly at home in camp—the glorified kind in which one gets back to nature in luxurious simplicity—not, of course, the Boy Scout variety. There are four spacious glass dishes in the set, each with a neat walnut lid, on a tray which is transported by means of "shovel" handles of chromium and walnut that are extremely easy to take hold of. The cunning little ice-bucket, in the rear in the picture, is chromium, with a handle like those on the tray. Dishes and tray cost $19.50. Bucket, $9.50. Carol Stupell, 443 Madison Ave., New York



THE coffee service illustrated above is now added to the flowered chintz curtains and the geraniums in the window box that keep the city dweller in a pleasantly rural, moderately sane state of mind during the summer, between week-ends in the country. One can almost make-believe the roar of traffic is the hum of bees under the influence of the whispy, wind-blown landscape that decorates each piece of this gray-white Italian pottery. Design in blue-green, black or rose. Not out of place in a rustic setting, either. $10.50 for a service for six. Mary Barlint, 797 Madison Avenue, New York



LOOKING at the two designs above, I've decided a good-looking rug is pretty nearly as important as soap to the success of a bathroom. The checked number—doubtless invented by a chess enthusiast—is a heavenly combination of peach and rust. Also in any other colors you can think of. The monogram and stripes on design number two are in an embossed effect. In all colors to order. Check, $9.75. Monogram, $7.50. Maison de Linge, 844 Madison Avenue, New York



LUGGAGE continues to lose weight with the persistence of a movie star. The lightest model yet is covered with Byrd cloth, a fabric chosen by the polar admiral for its lack of poundage and its strength. Hat and shoe case and dressing case, illustrated, are beige. Brown cowhide trim and brown faille silk lining. The dressing case is unfitted—one's own accessories being anchored in place by adjustable loops. $20. Hat and shoe case, $35. Abercrombie & Fitch, Madison Ave. at 45th St., New York



THE tea set which replaces cocktail glasses on the table is the only feature to distinguish the midget terrace scenery above from the adult size. In every other detail this latest effort to make the children's life more interesting is an exact replica of their parents' furniture. The smart wicker frames and the table are white, and tufted seat pads are bright red piqué spattered with white stars. If this scheme doesn't suit the color consciousness of one's offspring, another may be ordered. Settee, $10. Chair and table, each $5. Settee cushion, $1.50. Chair cushion, $1. Childhood, 32 E. 65th St., New York

HOUSE & GARDEN
July, 1935

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Vol. No. 68, No. 1

WHEN the cold, hard stare of an empty wall space threatens to shatter the poise of an otherwise calm and self-possessed room, a hanging shelf can generally be depended upon to fill the gap effectively. If the offending spot is in a dark and dreary corner besides, a design like that at the right, lined with sparkling mirror, is a particularly wise choice. As to size, it measures 15⅝ by 11¾ inches across the front and is 3½ inches deep. Its simplicity and the fact that it can be ordered in any wood or color finish make it adaptable to innumerable decorative arrangements. Leila Ranger, 970 Park Avenue, New York

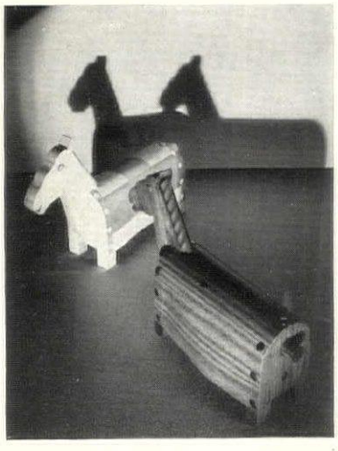




WHEN a fish sits up and begs that's news in dogdom. Imagine Fido's consternation when he observes the son of Neptune at the left stealing his act. Of more interest to garden lovers is the talent he displays as an ornament for the small pool that will enhance the great outdoors illusion in the tiniest garden and keep it cool. This bit of English lead is 14½ inches tall and 9 inches wide. Piped for water. $25. Wm. H. Jackson, 16 East 52nd Street, New York

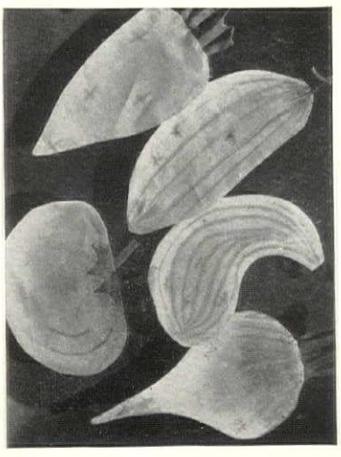
AN especially nice notion in an iron garden chair is illustrated at the right —as light and graceful in design as a much more delicate material. More than that, it is unusually comfortable, with a pleasant tilt to back and seat. Attractive in a cool antique green and silver finish. Also special colors. $12. Baphe, Inc., 501 Madison Ave., New York





DOBBIN has abandoned the old shay to take on the job of nursery mascot and night watchman. Under his blanket is a tiny electric bulb that supplies just enough light to appease a timid child at night. A switch of the beast's tail manages the light. Hand-carved frame with paper "blanket". Natural wood finish is good in Early American surroundings. Also in cream with plaid blanket in choice of colors. $4.50. Bliss Associates, 330 East 43rd St., New York

OUR designers and decorators can't seem to get along without vegetables any more than Cook can, these days. The ladies started it by making them into boutonnieres, and flaunting them on their hats. Now here they are impersonating cocktail napkins—the most ridiculously fetching performance you ever saw. What could be more perfect for out-of-doors entertaining? And what a grand beginning for the decoration of a game-room. Each vegetable is hand-painted in life colors on linen. A tomato, a squash and a green pepper could have quite a gay get-together. $12 a dozen, assorted. Rosamax Campbell, 48 East 49th Street, New York





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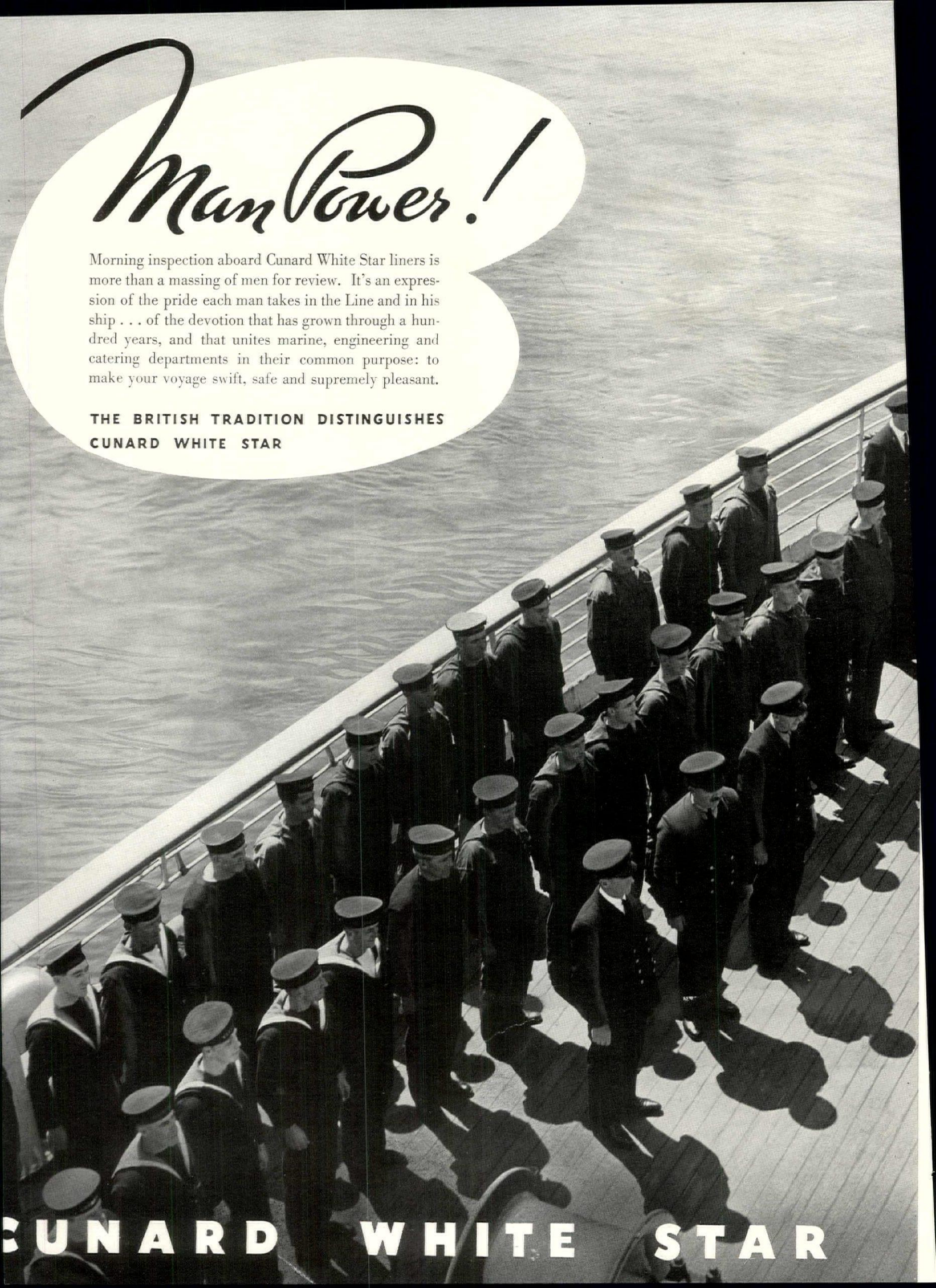
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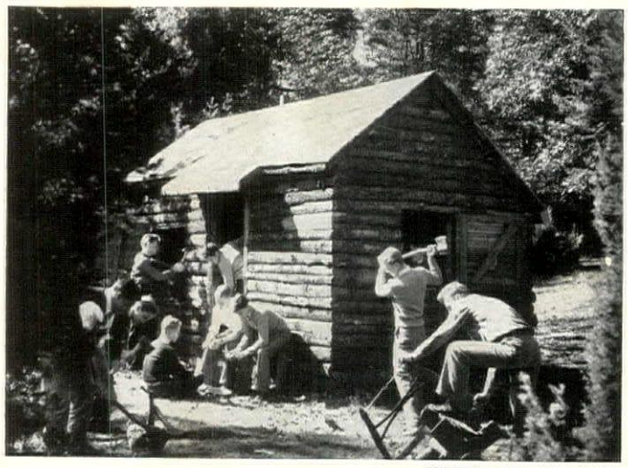
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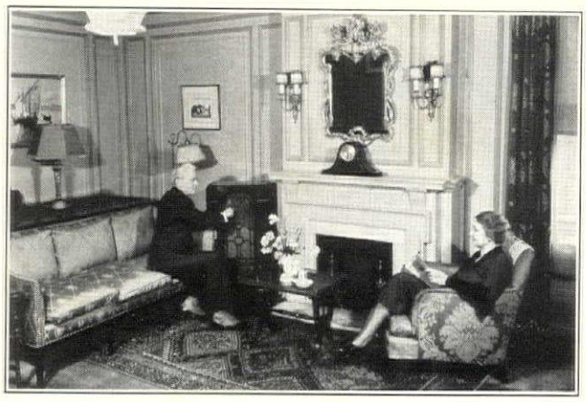
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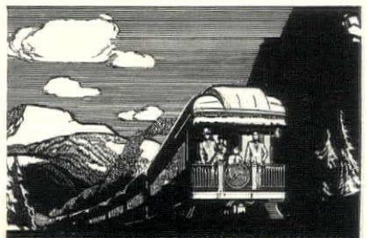
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NOTHING UNDER $50

FOR many years the Kennel Departments of The Condé Nast Magazines have preached the gospel of sound, healthy dogs at fair prices, because we are convinced that this is in the best interest of our readers. We believe that a person who buys a dog is entitled to receive from that dog the maximum satisfaction of which its particular breed is capable, and that this can occur only when the dog in question is bred right and raised right and priced right.

So, in the light of the facts and figures set down in the following article, we have decided henceforth to carry no advertising of kennels which make a practice of selling dogs of the smaller breeds at less than $50, and of the larger breeds at proportionately higher figures.

It is obvious that representative quality and cheap prices cannot go hand in hand, in dogs or anything else; a kennel just can't do it and remain in business. So in fairness to buyer, dog and breeder, we say, "Nothing under fifty dollars."

The Value and Cost of a Well-Bred Dog

CONSIDERING that he has been a companion and helper of mankind for probably as long as any four-footed animal, the dog in America today is handicapped by an astonishing number of misapprehensions on the part of the general public. Even among those who own dogs there frequently exists only the most rudimentary knowledge of the simple principles of feeding and general care—to say nothing about what is a fair price to pay for a satisfactory specimen. As for the finer points—the varying characteristics of the different breeds, the ailments which should be guarded against, the methods of training which will make for the greater satisfaction of owner and dog alike—they are as a closed book to many well-intentioned and intelligent people. Even the superior merit of a well-bred dog over a mongrel, as a general family companion and friend, is too seldom appreciated.

"But the best little dog I ever knew was just a gutter pup", someone argues.

Very true—but he was the exception, not the rule. In him you saw, unrealized, the survival of the fittest theory in its actual working out. Of that prodigal pup's half-dozen brothers and sisters, perhaps six never rose above the lower strata of mediocrity.

It is an old and true axiom that blood will tell, whether it is in the veins of man, horse or dog. One looks to the thoroughbred for the truest courtesy, the greatest speed, the most loyal devotion. In the truly well-born, one finds, as a rule, the highest and most desirable type of intelligence appearing with the greatest frequency. Among such the percentage of successes in any given number is at the maximum.

Good breeding does not, in this connection, necessarily imply a dog that is a potential winner at some bench show. It may mean nothing more than that the pup is of registered, pedigreed parents and that he himself is a good, typical specimen of his particular breed.

With such a dog, you can be practically certain, in advance, that he will exhibit the special traits which have already attracted you to his breed—appearance, courage, gentleness with children, trustworthiness or what you will. Thus you are enabled to select him with special reference to your own situation.

Again, the chances for the outcropping of undesirable qualities such as treachery, cowardice and the like will be minimized. A true



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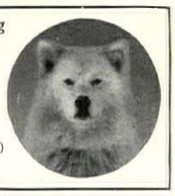
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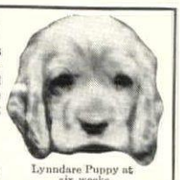
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House & Garden does not sell dogs but will suggest reliable kennels where purchases may be made.

The Value and Cost of a Well-Bred Dog

lady or gentleman is not prone to such social faults—and a thoroughbred dog is just a canine counterpart of that estimable human individual.

Still another advantage is the fact that the thoroughly well-bred dog has usually received intelligent care and feeding from earliest puppyhood, and is therefore likely to be in good condition when he comes into your hands. As a rule, too, he is well formed and possesses a sound constitution, as his parents were selected with definite thought for the qualities they would transmit.

Of a less practical but nevertheless important nature is the consideration of pride in ownership. Most of us like to possess a car or a hat or a house that we need not be ashamed of in any company. Just so do we feel a keen satisfaction in owning a dog that will pass muster with other dog enthusiasts.

AS TO COST

"But a pedigreed dog costs so much!" the champion of the Unknown Puppy objects. "Why should I pay fifty dollars or more for a thoroughbred pup two or three months old when I can get one that looks well enough from Pete the Paper Hanger for five?"

H-m-m! Well, because he's worth it—to his new owner, and to the breeder who offers him for sale. One does not have to be an out-and-out fancier to get far more than fifty dollars' worth of satisfaction out of a good pup in the six to ten years of his lifetime. We pay that sum, or more, for a suit of clothes—and in a year give it away to the furnace man without a qualm of conscience. A permanent hair wave eats into the bank account to the extent of fifteen to twenty-five dollars—and in a few months the only reminder of it is a cancelled check. Fifty or seventy-five dollars for a dog is extravagant? No indeed! Pete's Pup may cost only one-tenth as much, but he'll always look it!

And paying a price like that is not putting a hundred per cent profit into the kennel man's hands, popular belief to the contrary notwithstanding. It costs real money to raise real dogs, and the breeder who plays fair and grows rich at the game is a very rare personage indeed. Consider for a moment, if you will, some of the principal factors which amply justify the good kennels in asking the prices they do:

Take, for example, a kennel raising terriers—Scottish, Wire or Irish, perhaps.

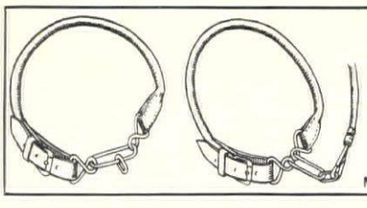
For a first-class female suitable for breeding, the owner of such a kennel must pay at the outset $200, let us say. Her life of usefulness will hardly exceed eight years—seven litters of saleable puppies, thirty-five individuals in all, if the luck breaks perfectly. Supposing twenty of these pups are males, and sell at $75 each, their yield is $1500; the fifteen females, at $50, bring in $750, a total of $2250 in eight years.

Now, the upkeep cost for the mother of these pups, in a fair-sized kennel, figures out some $120 a year; $960 for the eight-year period we are considering. The additional cost of raising the thirty-five pups to the time they are sold may be put at $300. Apportioning a fair share of the stud dog's expense gives another $400, probably, for the eight years. Adding these figures to the original cost of the breeding female shows $1860 as the cost of producing and selling the thirty-five pups for $2250 (average cost per puppy, $53.14), without counting interest on the investment, upkeep and repairs to buildings, taxes, advertising, general overhead and other incidentals. In other words, a profit of $390 in eight years from each breeding female—$48.75 as a yearly average. Supposing there are twenty breeding dogs (that's a good-sized kennel) they *may* net their owner $975 a year.

If this be profiteering, make the most of it!

GOOD AND BAD LUCK

As a matter of fact, these figures are exceedingly optimistic. In actual practice accidents and other ill-luck are almost certain to cut down the credit side of the books. One prominent kennel lost nine stock dogs from distemper which gained a foothold through no fault of the owner. Thus an actual cash investment of nearly $3000 was wiped out in a week, to say nothing of the loss in potential puppies. Again, two young bulldog mothers clumsily rolled on their first litter, unintentionally snuffing out seven small lives and turning what might have been a slight profit for the year into a substantial loss. Other instances might be multiplied indefinitely to prove the statement that accidents will happen in the best-regulated families—even in dog families.


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GREAT DANES

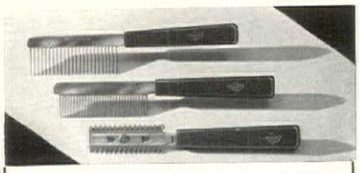
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A Glossary of Dog Terms

WHEREVER dog people gather one hears words and phrases as distinctively associated with kennel affairs as are those of the golfer or sailor with those of his particular hobby. The meaning of some of them is obvious, but many are so obscure to the uninitiated that it has seemed fitting to present from time to time a rather complete glossary which can be used for reference. The first instalment appeared in October, 1934, the second in January, 1935, and the third is herewith:

Kissing Spots—The spot on the cheeks of some Toys and others; as the mole on the cheek of the Pug.

Knee—The joint attaching the fore-pasterns and the forearm.

Layback—A receding nose.

Leather—The skin of the ear.

Leggy—Having the legs too long in proportion to the body.

Lengthy—Possessing length of body, as the Newfoundland ought to do.

Level—A term used to describe some Fox Terriers. A dog's teeth are said to be level when the jaws are neither overhung nor underhung.

Lippy—Applied to hanging lips of some dogs where hanging lips should not exist, as in the Bull Terrier.

Listless—Dull and sluggish.

Loins—That part of the anatomy of the dog between the last rib and hindquarters.

Long in Flank—Long in back and loins.

Lover of the Leash—A Greyhound courser.

Lumber—Superfluous flesh.

Mane—The profuse hair on top.

Marked—Penalized for faults.

Marle—A bluish-grey color, splashed neck.

Mask—The dark muzzle of a Mastiff or a Pug.

The Merry Little Dog Whose Bark Is Music—The Beagle.

Occiput—The prominent bone at the back of top of the skull; particularly prominent in Bloodhounds.

Out at Elbows—Elbows coming out.

Out at Shoulders—Shoulders set on outside, as in the Bulldog.

Overshot—The upper teeth projecting beyond the lower. This fault in excess makes a dog pig-jawed.

Pad—The underneath portion of the foot.

Pastern—The lowest section of the leg below the knee or hock, respectively.

Peaked—A word used to define the formation of some dogs' craniums, as those of the Bloodhound and Irish Setter.

Penciling—The black marks or streaks divided by tan on the toes of a Black-and-Tan Terrier.

Pig-jawed—The upper jaw protruding over the lower, so that the upper incisor teeth are in advance of the lower, an exaggeration of the overshot-jaw.

Pily—A peculiar quality of coat found on some dogs, which shows on examination a short, woolly jacket next the skin, out of which springs the longer visible coat. This short woolly coat is "pily." When an ordinary coat is described as pily, it means that it is soft and woolly instead of hard.

Pinscire—Descriptive of the coats of some Terriers.

Plum Puddings—The Dalmatian.

Plume—The tail of a Pomeranian.

Rail Birds—Interested fanciers who generally know the breeds.

Reserve—The fourth prize in regular classes, and in winner's classes the second to the winner's, and if for any cause the winner is disqualified the reserve goes first.

Ring Tail—A tail curling around in a circular fashion.

Roached Back or *Arched Loin*—The arched or wheel formation of loin, as in a Greyhound, Dachshund, Dandie Terriers and a Bulldog.

Rose-ear—An ear of which the tip turns backward and downward, so as to disclose the inside of the ear.

Runner-up—Second prize winner, but used more correctly as the second in a coursing or Whippet race.

Saintly Breed—The St. Bernard.

Second Thighs—The muscular development between stifle joint and hock.

Septum—The division between the nostrils.

Shelly—Narrow, shelly body.

Shoulders—The top of the shoulder-blades, the point at which the height of a dog is measured.

Sickle Tail—A tail forming a semi-circle, like a sickle.

Skinning the "Vet"—Passing a diseased dog into the show by avoiding the veterinarian.

Snap Dog—The Whippet.

Snipy—Too pointed in muzzle.

Sorry Looking—Ill-shapen, bad conformation.

Specials—The special prizes which are offered to winners in various classes.

Splay-foot—A flat, awkward forefoot, usually turned outward; and the opposite of "Cat-foot."

Spot—A hollow between the eyes, marking the union of the frontal with the nasal bones.

Spring—Round or well-sprung ribs.

Stern—The tail.

Steward—One who has charge of the judging ring.

Stifles—The upper joint of hind legs.

Sting—A dog's tail is sting-like when it is broad at the base and tapers to a fine point, as in the well bred Pointer.

Stocky—A bitch is called "stocky" when she looks as if she could throw good pups and be a good mother.

Stop—The indentation between the skull and the nasal bone near the eyes. This feature is

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Style—Showy, and of a stylish, gay demeanor.

Superintendent—The one in charge of the entire show, and whose word is supreme during the time of the show.

Throatiness—Looseness of the skin of the throat or dewlap. Correct in Bulldog and Dachshund, but not in the Pointer.

Thumb-mark—An obliquely-shaped black mark crossing the foot of a well-bred Black-and-Tan above the toes.

Tight-lipped—Having no flaws; as in the fighting Bull and Terrier Dogs.

Timber—Bone.

Tongue—Voice of Hound.

Top Knot—The hair on the top of the head, as in the Irish Water Spaniel, Dandie Dinmont and Bedlington Terrier.

Trace—The dark mark down the back of a Pug.

Tri-color—Black, tan and white.

Tucked Up—Tucked up loin, as in the Greyhound.

Tulip-ear—An upright, prick ear.

Twist—The curl tail of a Pug.

Undershot—The lower incisor teeth projecting beyond the upper, as in Bulldogs.

Upright Shoulders—Shoulders that are set in an upright instead of an oblique position.

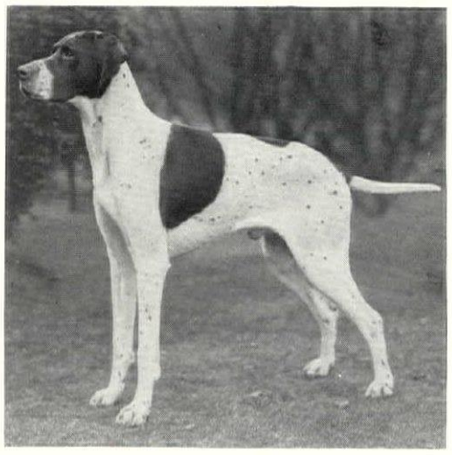
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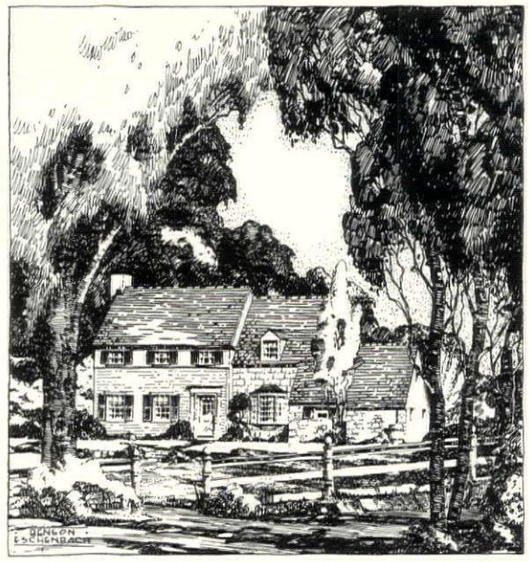
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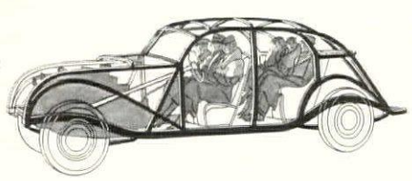


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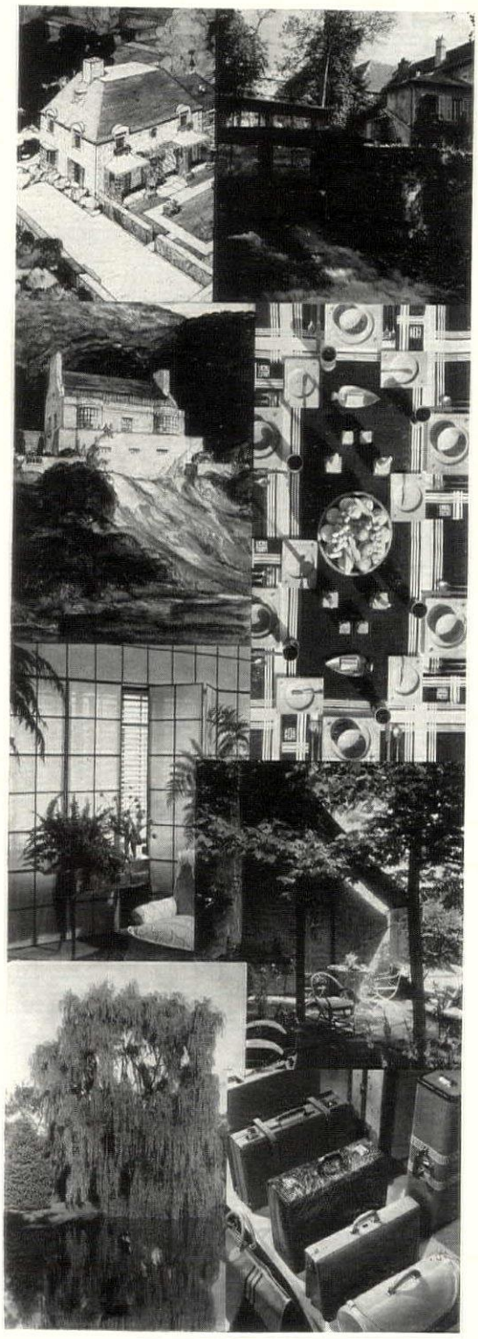
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HOUSE & GARDEN



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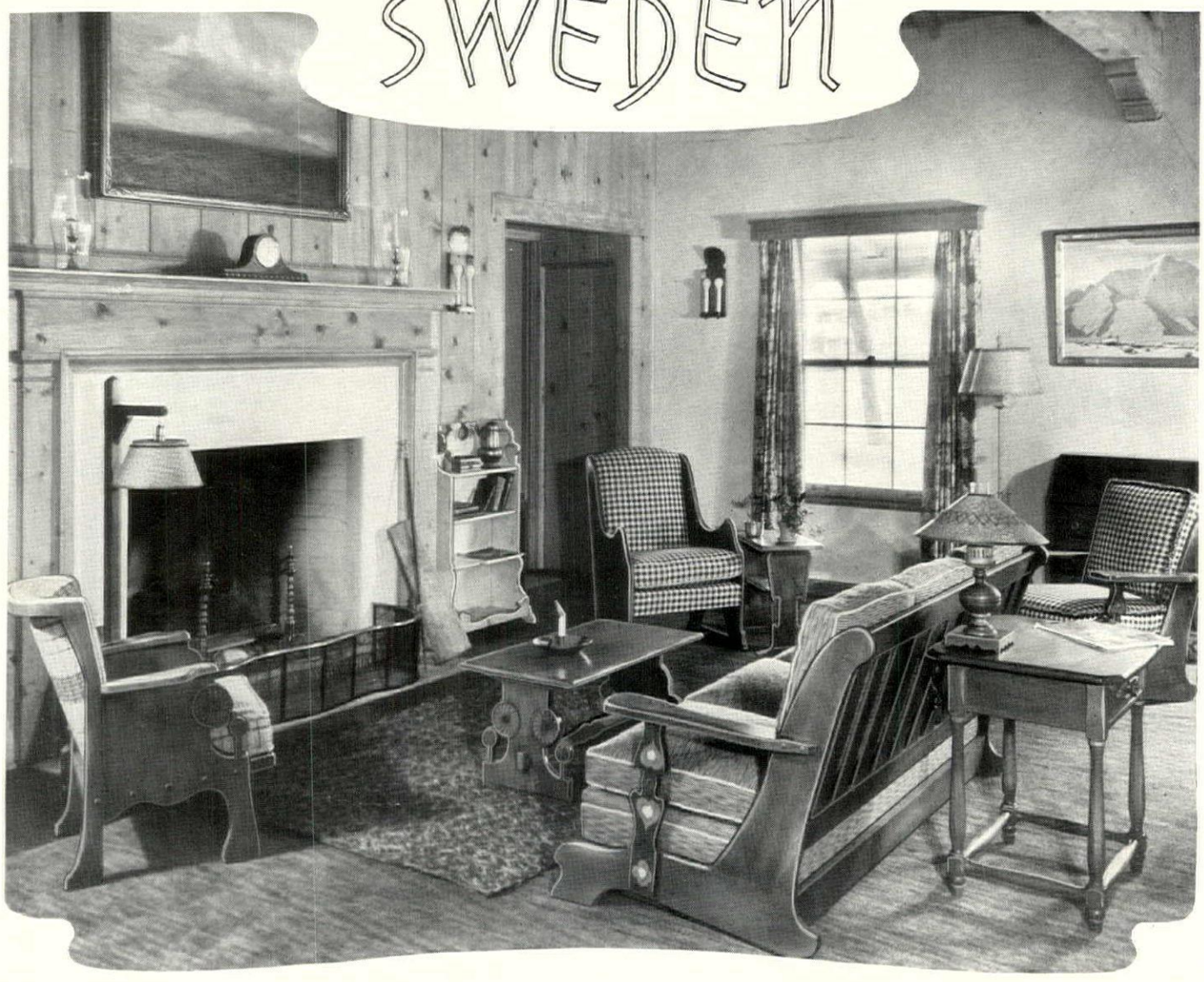
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The Nordic Group includes furniture for living room, bedroom, dining and breakfast rooms. Both in design and coloring, it offers an unusual opportunity for individuality. As little or as much decoration as desired. Finished in Old Wood, Seal Brown, Foam White, Arctic Blue, Norse Red, Moss Green, Baltic Gold.

The Nordic Group is now being shown in the better furniture stores. Surprisingly moderate in price.



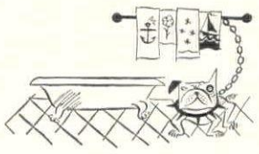
California Furniture Shops

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THE BULLETIN BOARD

THE COVER. Scott Wilson who made the cover of this issue believes in vegetables as art. He takes humble *brassicas* and ennobles them. This cover, for instance: the walls of the house and the picket fence are of macaroni and the roof tiles are little red peppers. The grass is parsley and the soil of the farmyard is ground coffee. The tree is broccoli and its fruit, cranberries. A potato makes the cow's body and halved parsnips the legs. The farmer is of potatoes and carrots and wears sabots of peanut shells. The woolly lamb is a creation in cauliflower. Back in the garden the cabbages are brussels sprouts, which is as it should be, since sprouts are pigmy cousins of cabbages. Pigeons and chickens of garlic corms are realistically doing their stuff.



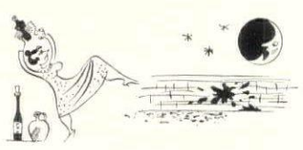
EXPLOSION OVER TOWELS. The domestic peace of our establishment has known, over a course of twenty-odd years, two shocking disruptions, and each of them caused by towels. There were those two lavender guest towels that came into our life early in its marital phases. We didn't have many guest-towels then, and of those in lavender hue, only this pair. For several years no guest ever dared use them, for the simple reason that a maid-of-all-work, aware of our pride in these possessions, pinned them to the towel rack. Then some guest unpinned one—and the whole family was shaken to its foundations. The same happened recently to three little red hand-towels spattered with gold stars that were brought home from Chicago once on a time. Prim and untouched, they had hung side by side in that powder room for several summers. No guest had the temerity to lay so much as a damp finger-tip on them. . . . Recently a tea guest—a pretty wanton who knew not our ways—actually used and crumpled two of them. When she had gone, we gazed upon the sacrilege, too shocked to speak.

PANSIES ON THE COVER. Those giant Pansies which formed the cover design of our May issue caused so much favorable comment that we particularly regret the error which credited their growing to E. L. Fillow instead of the Fillow Flower Company, to which it rightfully belongs. The Fillow Company has specialized in these superb flowers for years, developing a cultural technique whose results are almost unbelievable to those who know only the old-time Pansies. And with it all, the true Pansy charm and character have been retained.

DROP OF IRISH. The Irish are a strange and lovely race, and lucky is the man who has a drop of their blood in his veins. Amid people who are content to wallow in the slough of dullness, amid Philistines who shout that modern things and things tangible alone are worth attention, he is able to hear "the horns of Elfland faintly blowing." Arthur W. E. O'Shaughnessy put it into a verse—an old favorite of ours—

A common folk I walk among;
I speak dull things in their own tongue:
But all the while within I hear
A song I do not sing for fear—
How sweet! How different a thing!
And when I come where none are near
I open all my heart and sing!

AID TO ORIENTALISTS. American gardeners are divided into two classes—those who *think* they know something about Japanese gardens and those who have the honesty to acknowledge that they don't. To each of these Guy H. Lee has rendered an invaluable service by writing a simple manual, *Japanese Gardens*. After reading it, there need be no excuse for not understanding either the history or the design of these particularly Oriental gardens. Mr. Lee has shown the close connection between the natural scenery of Japan and the traditional types of gardens made in those islands. He has also set down, in sympathetic terms, the spirit of them and how we Occidentals may transport such of it as will stand an ocean voyage to our own plots and estates. This may not be so difficult, he explains, since our rock gardens and informal naturalistic gardens are both in the same spirit.



WALL MYSTERY. May we live long enough to discover the solution to this mystery. During the past eighteen years of gardening on a Connecticut hilltop, where each field is surrounded by rough-piled stone walls, we have encountered discouraging quantities of broken bottles along the base of these walls. How did they get there? Did farmers, homing late Saturday night from Norwalk and New Canaan, take the last swig from the bottle and then smash it against the nearest wall so that the old lady couldn't discover it? Or did the old lady, awake and with blood in her eye, lie in wait for the old fellow to come home, seize his bottle, hurl it against the nearest wall and harangue him to sleep with a temperance lecture?



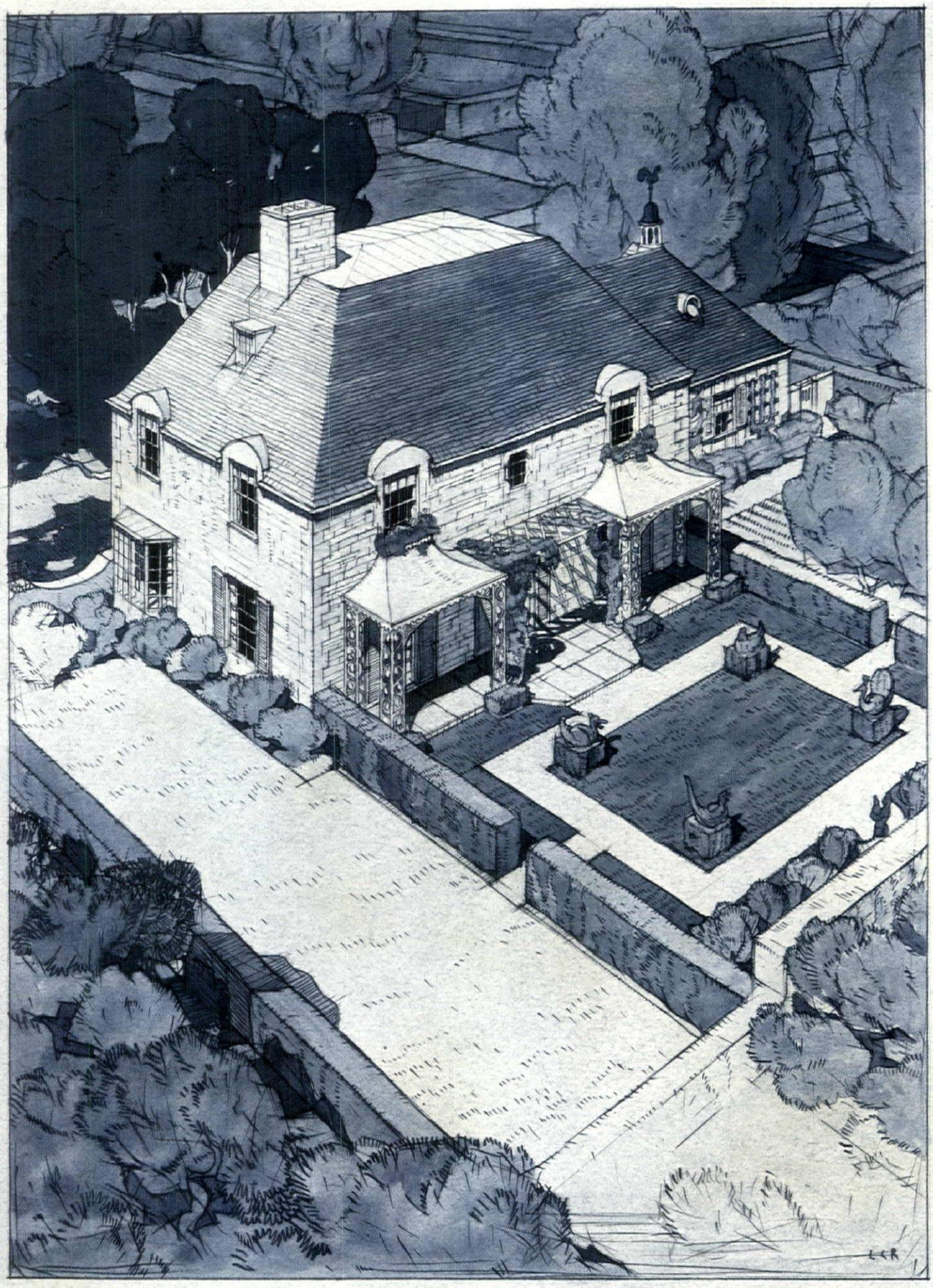
WREATH FOR MRS. BEETON. In England, that citadel of sober housekeeping, no name has ever ranked so high as Mrs. Beeton, whose cook book, first appearing in 1861, became the rule and guide of what England should eat and how she should run her households. It still is. What Mrs. Beeton said, in successive editions, still goes. One would imagine that she lived to a comfortable and rotund old age, surrounded by children and grandchildren and happy in a throng of epicurean memories. What a shock to find that nothing of the sort happened! She was, in the parlance of today, a "young thing." A clever journalist in her teens, she married, bore four little boys, wrote her masterpiece—and then went to join her forebears in the churchyard all before she had reached the age of thirty.



ARCHITECTURAL TERM. Down on the Eastern Shore of Maryland houses were built in distinct sections—like a train of cars—and they were referred to felicitously as Big House, Little House, Colonnade and Kitchen. This grouping is first cousin removed to the Cape Cod house, in which there is the main structure, then a kitchen wing and then a covered passage (usually filled with fire wood) which led to the barn and gave easy access to it in winter.

COOKS AND DESIGNERS. After contemplating the handiwork of our newest designers, we are forced to realize that things are not what they seem. The kitchen stove, having entirely lost its ancient contours, now looks like a resplendent dressing table, and the furnace is encased by glittering enameled sides until, in the dark, one might very well mistake it for the icebox. It would be tragic if a near-sighted cook were let loose amid all these gorgeous innovations. She might be very apt to put the stew on the furnace, throw the coal into the icebox and powder her nose at the kitchen range. And we've known cooks who were just that dumb.

JAPANESE GARDENER. This happened to a friend of ours. At his country place he had a Japanese butler-cook who also showed a marked interest in the garden all that Summer. Fall came, and the owner was obliged to be away when frost cut down his plants, so he wrote the Jap to label them and see that they were covered. The orders were dutifully carried out. In the course of the Winter the Jap found another place, which didn't disrupt the household at all until the next Spring. The owner, uncovering his plants, discovered that botanical names had evidently transcended the limitations of Omuri: he had labeled all the plants in Japanese!



VERNA COOK SALOMONSKY, ARCHITECT



SIX EXPERTS DESIGN OUR IDEAL HOUSE

Architect, decorator, contractor, real estate man, domestic science and child training experts, all plan the perfect $15,000 house

"TELL us your 'must haves' for an ideal small house," we asked six experts: an architect, decorator, contractor, real estate man, domestic science and child training experts.

Their valuable opinions, beginning with the report of the real estate man, Mr. Kenneth F. Duncan, are set down on this and the following two pages.

"Design us a house that would suit every one of these six experts," we said to Verna Cook Salomonsky, noted small house architect of New York, giving her the data we had already collected.

The charming result, a house that will cost approximately $15,000 to build, is illustrated on the opposite page. Other details appear on following pages.

It is planned to follow this house in succeeding issues with others designed for House and Garden from the recommendation of the experts.

KENNETH F. DUNCAN, REAL ESTATE MAN:

By the time the average family has determined to build or buy a house, it usually has a pretty good idea of the general section it prefers.

General preferences and prejudices are based on many things: on accidents of birth, the whereabouts of parents or of the mother-in-law, the groupings of family or friends, the favorite golf course, a life-long ambition to sail a boat, the love of horses, or of fishing, or individual "fixations". I know one man who won't live anywhere but in Tarrytown, N. Y., because at the age of eight he was fascinated by Washington Irving's tale of the Headless Horseman!

So at the start I assume our home-seeker has a preference for some general location. If he hasn't, let him look over all possible sections, take a little time, and soon he will have developed a confirmed set of preferences and prejudices.

Thus we reduce the problem of determining what is a good individual plot somewhere in a desired general locality. Frequently nothing seems so hard to find as what you have just determined to buy, be it a new hat or a suit of clothes, a good used car or the right plot for a home. Therefore my advice to those who expect to build within a few years would be to keep your eyes wide open as you drive around the countryside.

When you see a location that seems ideal to you for the home you plan, investigate it and if it stands up under investigation, buy it, and buy it at once. Good locations in our popular suburbs are constantly growing fewer. The land cost is a relatively small part of the total home cost, yet location plays a most important part in the satisfaction of home ownership. Far better to pay a year or two taxes on the right location than to lose it. Ownership of the right plot seems to make the home come faster and easier. If when you are ready to build, you already own a plot, just so much less cash is required to go ahead with construction.

Let us assume our home-seeker, or what is more probable, his wife, has found that plot with those gorgeous, century-old Oaks and Maples on it that seem to make it ideal. How shall he satisfy himself that it is? What are the points to check before he lays out any good money for land? What factors should be present? What should one guard against? The approximate cost of the home has a bearing of course; the following suggestions are made for locations where about $15,000 will be spent on the construction of the home.

First, the home-seeker must constantly keep in mind that the permanent value of his home—its resale value in case he wants to or must sell—is determined not only by what he may do with and on his own land but also quite as much and even more by what his neighbors may do with theirs. Therefore he should buy a site in a section the character of which is already established either by a sufficiency of owner-occupied buildings of the same general type he intends to build, or by the definitely published plans and recorded restrictions of a responsible development, in the case of a new property.

He should get a copy of the city, town or village zoning ordinances, make certain the proposed site is in an area restricted to one-family homes and that it is in one of the stricter areas, i.e., calling for large sized plots, generous setbacks from street lines and for reasonable height limitations.

If there is any large undeveloped or unrestricted area close by, he will be careful. An attractive view over such an area today might turn into an eye-sore next year. He will drive through the streets for several blocks around the plot. Are the homes in approximately the same price range and general class? Do they look well kept: the houses trim and the lawns well cut? Is there a general air of pride of ownership? Is there a less desirable section within half a mile? If so, is it showing any tendency to spread? A lonely, misplaced apartment house or store spells "caution". Any nearby industrial plant that might give off smoke, odors or noise, shouts "beware".

Our home-seeker is looking primarily for stability of neighborhood. If he finds any indications of a lack of stability or of a change of character, he will, if wise, look for another plot. He will generally find it safer to buy in a community the population of which is on the increase at least slowly. Census

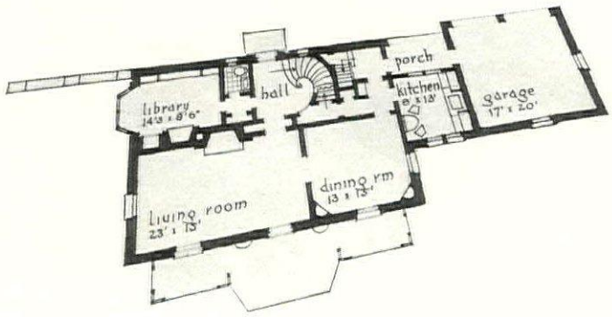
figures, commutation figures (gladly given by any railroad), and school registration data (from the school superintendent), will give him a clear picture of what type of population change is taking place.

While talking with the school superintendent he will take advantage of the opportunity to check the school situation, not so much by direct questioning as by observation, for, after all, you can't expect any school head to admit that his schools don't rate near the top. He will find out exactly which school Mary and Jack would attend and will arrange to drop by about closing time. Observation of the children and a few words perhaps with one or two of the parents will frequently give him more information on the school situation than hours' consultation with officials.

Stores, churches, clubs, commutation rates and railroad schedules seem too obvious for comment. It takes but a few minutes to get accurate information on all.

Let us return to the site itself for a moment. Is it large enough? A plot 100 feet long by 100 feet deep is only about a quarter of an acre, and certainly the minimum that ought to be considered for a $15,000 suburban home.

The tendency is distinctly toward larger plots and toward a greater proportion of the cost of land and house being represented by land than was formerly customary. People have come to realize that whatever increase in value takes place over a term of years in suburban home properties takes place in the land. The house itself deteriorates or at best remains stationary

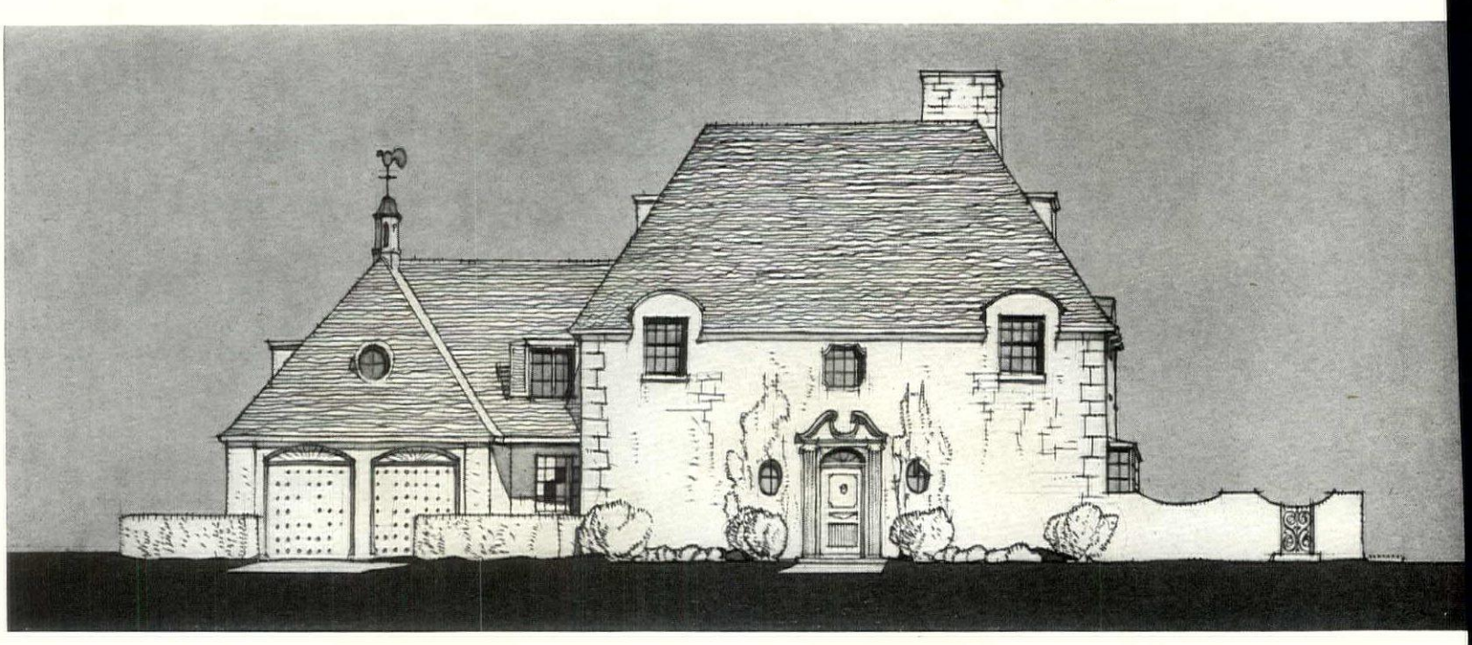


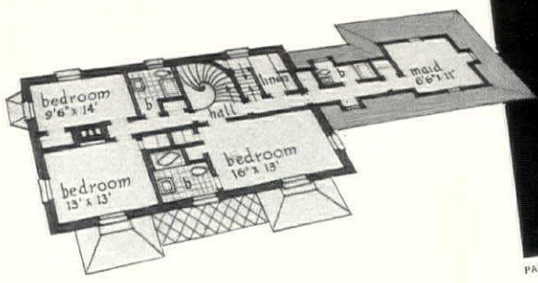
so it is obviously not only good landscaping but good business as well to have plenty of land around the home.

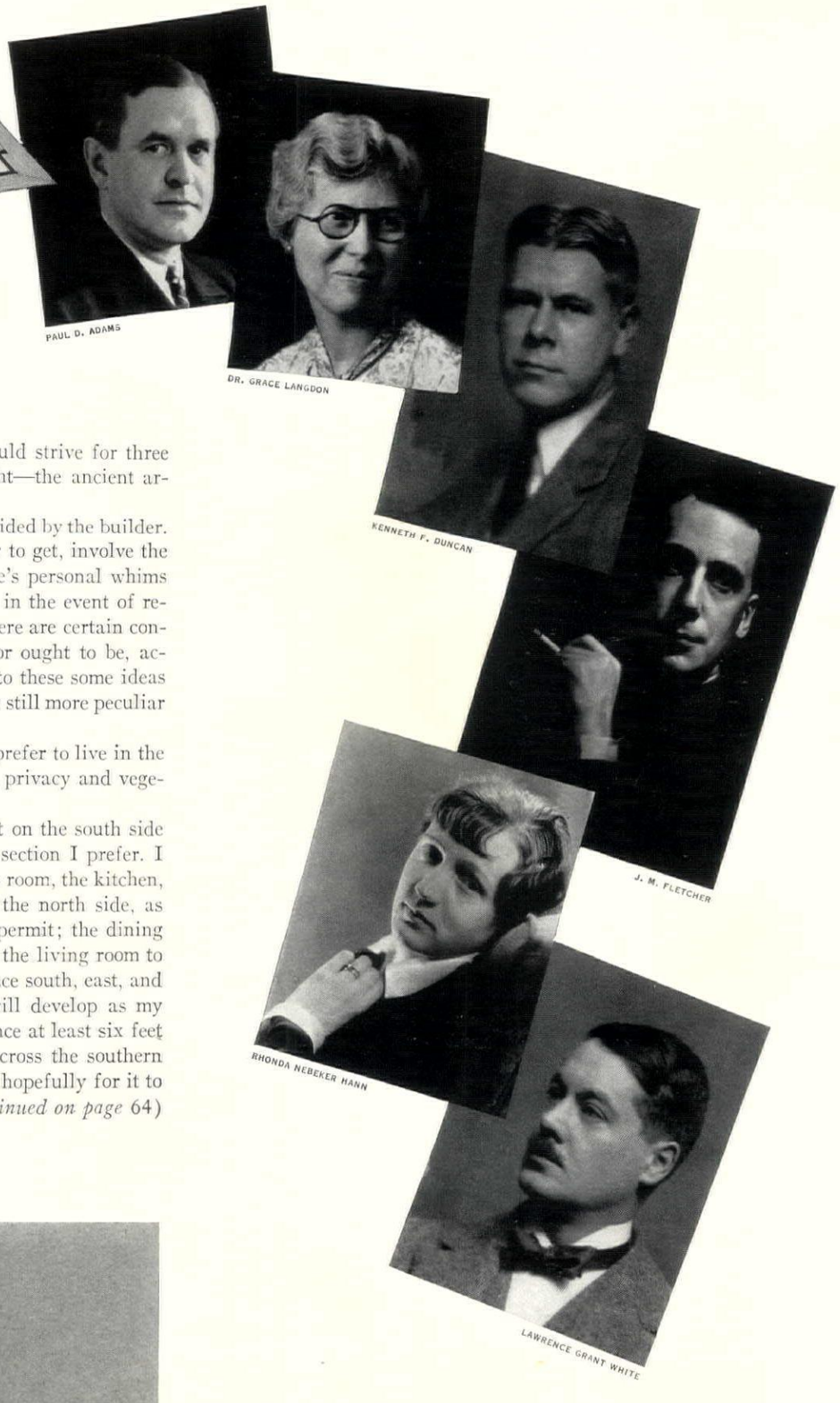
It is a very good practice to take the architect to the plot. Let him visualize and place the house on it. Can he get the morning sun in the breakfast room windows? How will the other exposures work out? And the views? Are the trees so located that they can be saved? It would be sad indeed to have to cut down that spreading Oak that really sold the plot, just to make room for the house! Is the drainage all right? It is not very pleasant, but frequently illuminating, to visit the piece of property under consideration during a heavy rain. A test-pit, dug to the depth of the proposed cellar floor never does any harm—if one is sure to get the owner's permission before it is dug—and may save a lot of waterproofing expense and headaches.

While we are on the plot, we might just as well start to check the street improvements and utilities. Pavement, sidewalks and curb are visible. They are either there or they are not. But if there, are they fully paid for? Or is there an installment assessment down in the tax office that is a lien against the property and just as inevitable, except by payment, as taxes? The informed buyer will be sure to check for possible assessments most carefully. There can be assessment liens against the property not only for the street improvements that can be seen but also for such underground improvements as sewers. If there are *any* assessment liens, the exact total amount of these should be ascertained and taken into consideration in agreeing on a fair price for the plot.

THE HOUSE—Convenient, livable, sunny, easy to furnish and decorate; well-planned as to kitchen, baths and closet space—these were some of the ideal requirements laid down by the six experts shown on the opposite page. They wanted an enclosed southern garden for privacy, and an outdoor play space for the children. They forgot no detail of good construction and convenient design; nor did they forget to require that the house, and all its rooms, should be well-proportioned, gracious and home-like. How ideally well the architect, Verna Cook Salomonsky, succeeded, may be judged by a study of the accompanying plans and elevations. The cost of the house, exclusive of the cost of the plot and the landscaping, is estimated at about $15,000







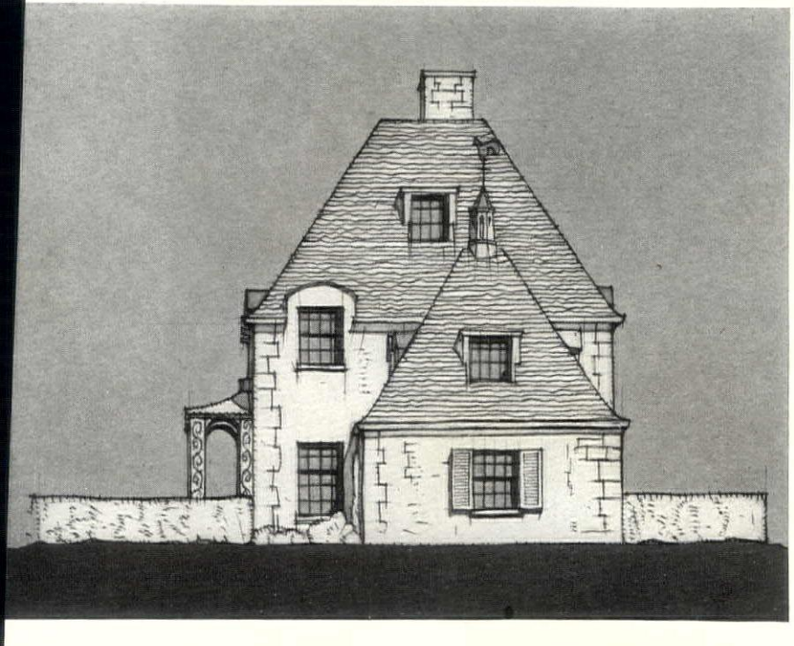
LAWRENCE GRANT WHITE, ARCHITECT:

If I were to build a small house, I should strive for three qualities: convenience, stability and delight—the ancient architectural formula of Sir Henry Wotton.

We can assume that stability will be provided by the builder. Convenience and delight, which are harder to get, involve the personal equation; and if one indulges one's personal whims too much, the field of possible purchasers, in the event of resale, may be narrowed down to zero. But there are certain conveniences, and a few delights which are, or ought to be, acceptable to the average man; and if I add to these some ideas which are peculiar to myself (and may seem still more peculiar to others!), no great harm can be done.

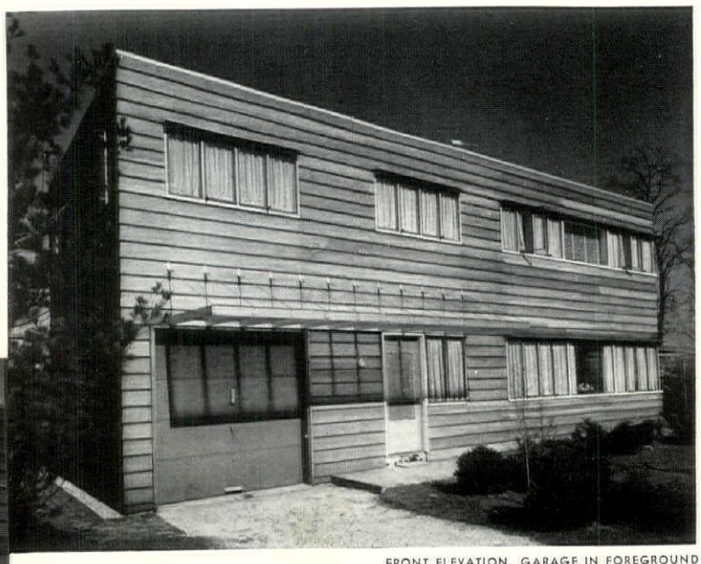
I am building my small house because I prefer to live in the country, and am seeking as much sunlight, privacy and vegetation as I can afford.

I want privacy, so I buy a good-sized lot on the south side of the road in a rather remote part of the section I prefer. I plan my house so that the garage, the maid's room, the kitchen, the bathrooms and the linen closet are on the north side, as near the road as the local restrictions will permit; the dining room on the east to catch the morning sun; the living room to face south and west, and the bedrooms to face south, east, and west. The southern portion of my lot I will develop as my secret garden, enclosing it with a wall or fence at least six feet high. Perhaps I can afford a Yew hedge across the southern boundary; I can at least start one and wait hopefully for it to grow. On the axis, with the hedge for (*Continued on page* 64)

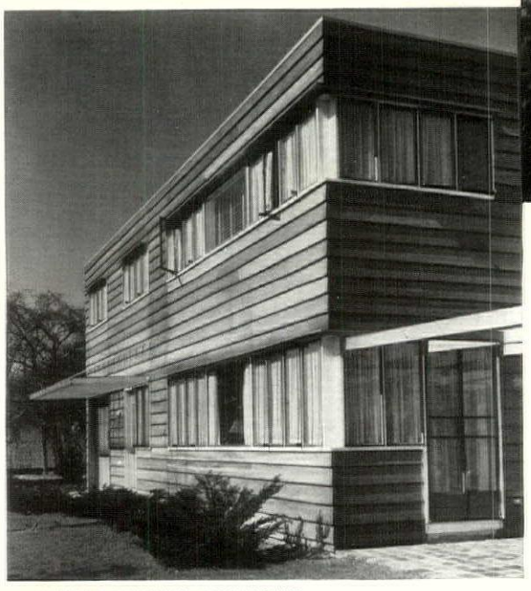


THE PEOPLE—Introducing the six experts above, whom we invited to contribute their requirements for the design of an Ideal House: Paul D. Adams, at the top of the page, is a member of the Adams-Faber Company of Montclair, N. J., builders of suburban homes. Dr. Grace Langdon is Director of the Educational Advisory Service in New York City. Kenneth F. Duncan is Treasurer and General Manager of the Harmon National Real Estate Corporation, New York City. J. Morley Fletcher, of Bell and Fletcher, Ltd., stands in the front rank of decorators. Rhonda Nebeker Hann, author of many writings on nutrition and home making, is Nutritionist to the Child's Research Center, Washington, D.C. Lawrence Grant White bases his requirements on years of experience in one of the most famous architectural firms in the country, McKim, Mead and White

Modernism takes to frame construction



FRONT ELEVATION, GARAGE IN FOREGROUND



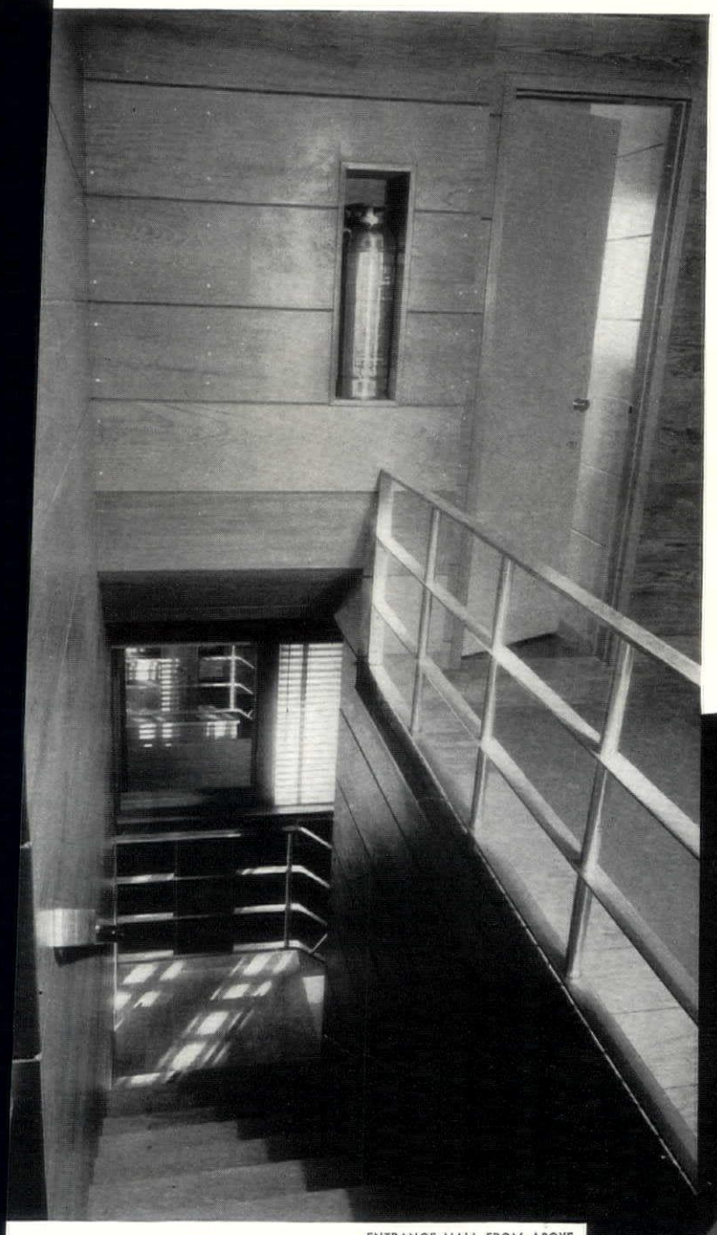
FRONT VIEW FROM LIVING ROOM CORNER

AN INTERESTING example of the adaptability of frame construction and frame walls to modern design is presented by the residence Robert M. Brown designed and built for himself at Chestnut Hill, Philadelphia. Exterior walls are redwood boards used clapboard fashion but fastened by screws to a light frame. The roof is slag, pitched very slightly toward a central drain. A galvanized steel angle-iron joins the roof to the sidewalls. Windows are steel casements protected by narrow aluminum overhangs. Hoods over front and back doors have oak and steel frames supporting rough plate-glass panels. During the outdoor season canvas is stretched on the frame over the terrace

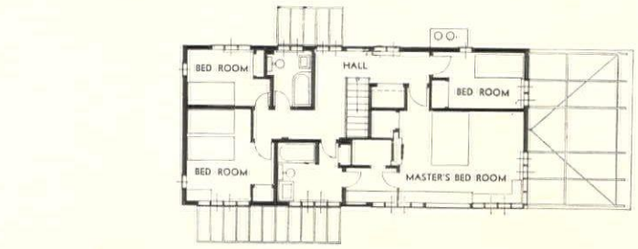


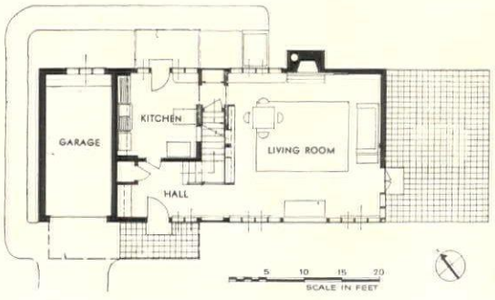
DINING CORNER OF LIVING ROOM

F. S. LINCOLN



ENTRANCE HALL FROM ABOVE







LIVING ROOM FROM HALL

SLIGHTLY under half of the first floor is given over to the living room, which is also used for dining. Windows stretch across the entire southwest wall and additional casements are placed in the other two outside walls. Opposite is a view of the dining end of the living room, with the centrally located fireplace in the foreground. Interior walls, too, are of redwood boards in twelve-inch width, attached by brass screws. At the right is shown the entrance hall looking toward the living room from a point alongside the entrance door. Above, we look down the stair-well from the second floor hall. The second floor contains four bedrooms and two baths. The basement of this house is almost entirely occupied by a combination recreation room, bar and workshop



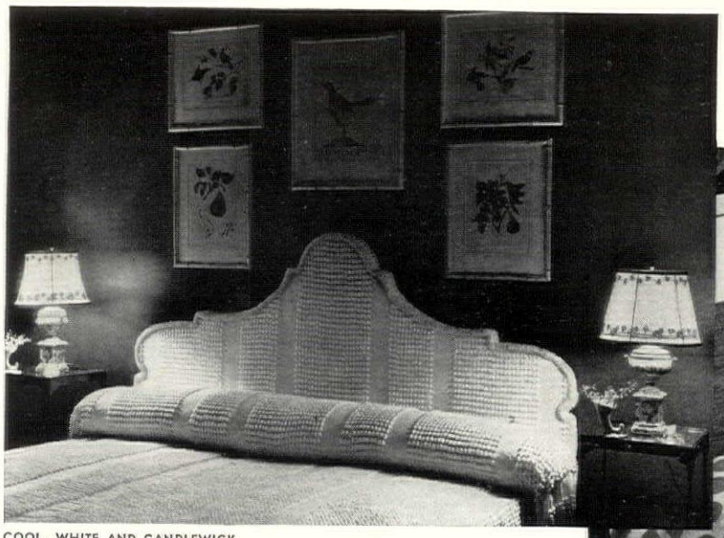
FROM THE JAPANESE



PUTTING ON SUMMER AIRS

NYHOLM-

KEEPING cool in summer is largely a state of mind, and having a room that looks cool is half the battle. Above. Smart and practical treatment for a city window. Framework, hinged so that it folds back all the way if desired, is built into the room about a foot in front of the window. On this is stretched raw silk paneled with tape to suggest panes. This admits air and light, excludes dust and is easy to keep clean: Empire Exchange. Left. Summer atmosphere in a city room by means of photographic mural of a garden on one wall and Venetian blinds and wall paper on the others to give the illusion of surrounding cool green slats. Frederick Loeser and Company, decorators. Other summer decorating ideas appear opposite



COOL, WHITE AND CANDLEWICK



BIGGER AND BETTER POLKA DOTS

Fair and Cooler

ANOTHER cool decorating idea is found in the guest room of Mrs. Clifford V. Brokaw's house, Center Island, L. I., shown above. Tones of white are used throughout in the furnishings, the bed being upholstered in off-white candlewick with spread to match. This same material might also be used to slip-cover a bed for a summery effect. Thedlow

And while on the subject of country bed treatments, look above at the latest use of color in sheets—Pepperell Peeress Percale—hand printed in a deep border on white ground. This festive pattern, by Marguerita Mergentine, comes in blue, green and peach pink: The modern satinwood and cream lacquer bed was designed by Donald Deskey

White with bright accents is the scheme of the country house bathroom shown at the right. Walls are painted dove gray with paper border in white and cherry red. The soft curtains are of white Celanese trimmed with red fringe. White wire used for chandelier and tie-backs is a cool new note: Thedlow were the decorators



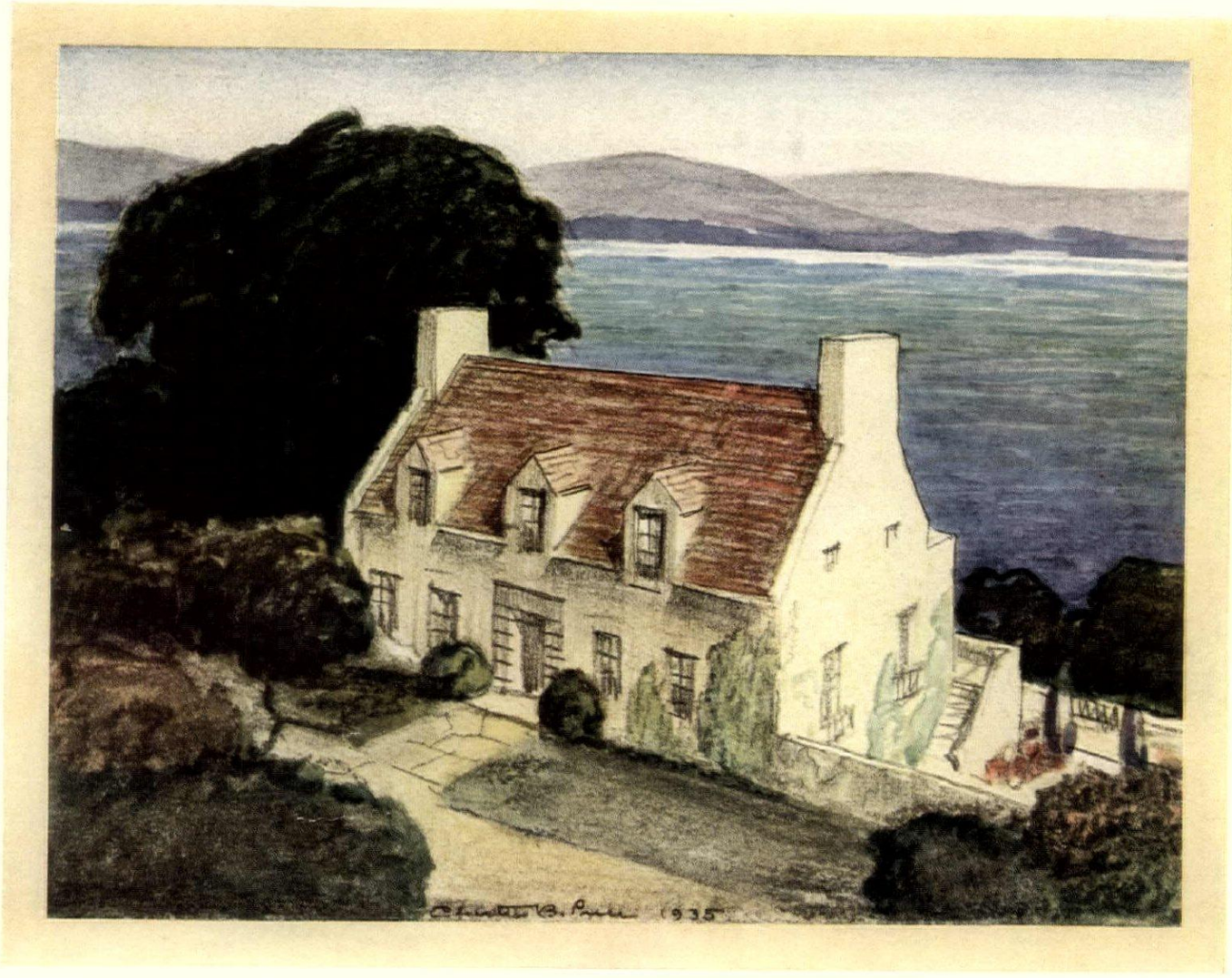
WHITE NOTES WITH CHERRY RED



DRAWING BY CHESTER B. PRICE

HARVEY STEVENSON & EASTMAN STUDDS, ARCHITECTS

"Sunwise Turn"—a house that steps down to the sea



"WE HAVE a hillside lot. Would you please suggest . . ." is the way many letters to the editor of House & Garden begin. So we asked Harvey Stevenson & Eastman Studds, New York architects, to design a suitable answer.

The result is "Sunwise Turn", named for an ancient superstition of mariners, who found that ropes would lie flat only when coiled with a "sunwise turn"—from left to right—and thought, therefore, it held some magic of good luck.

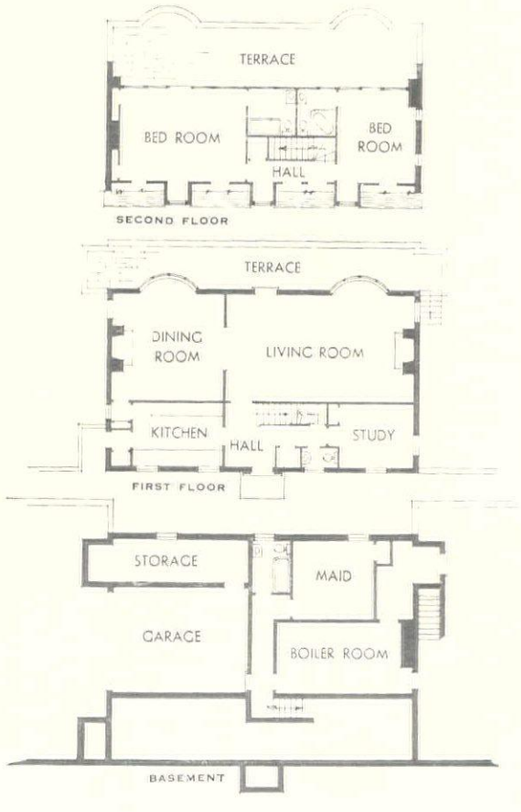
Sunwise Turn has been planned to secure the maximum southerly exposure for all phases of living. The entire second floor of this exposure is in glass, opening on a sun terrace. And the walls of the house project on either side to protect eager sun-worshippers from rough, northerly winds.

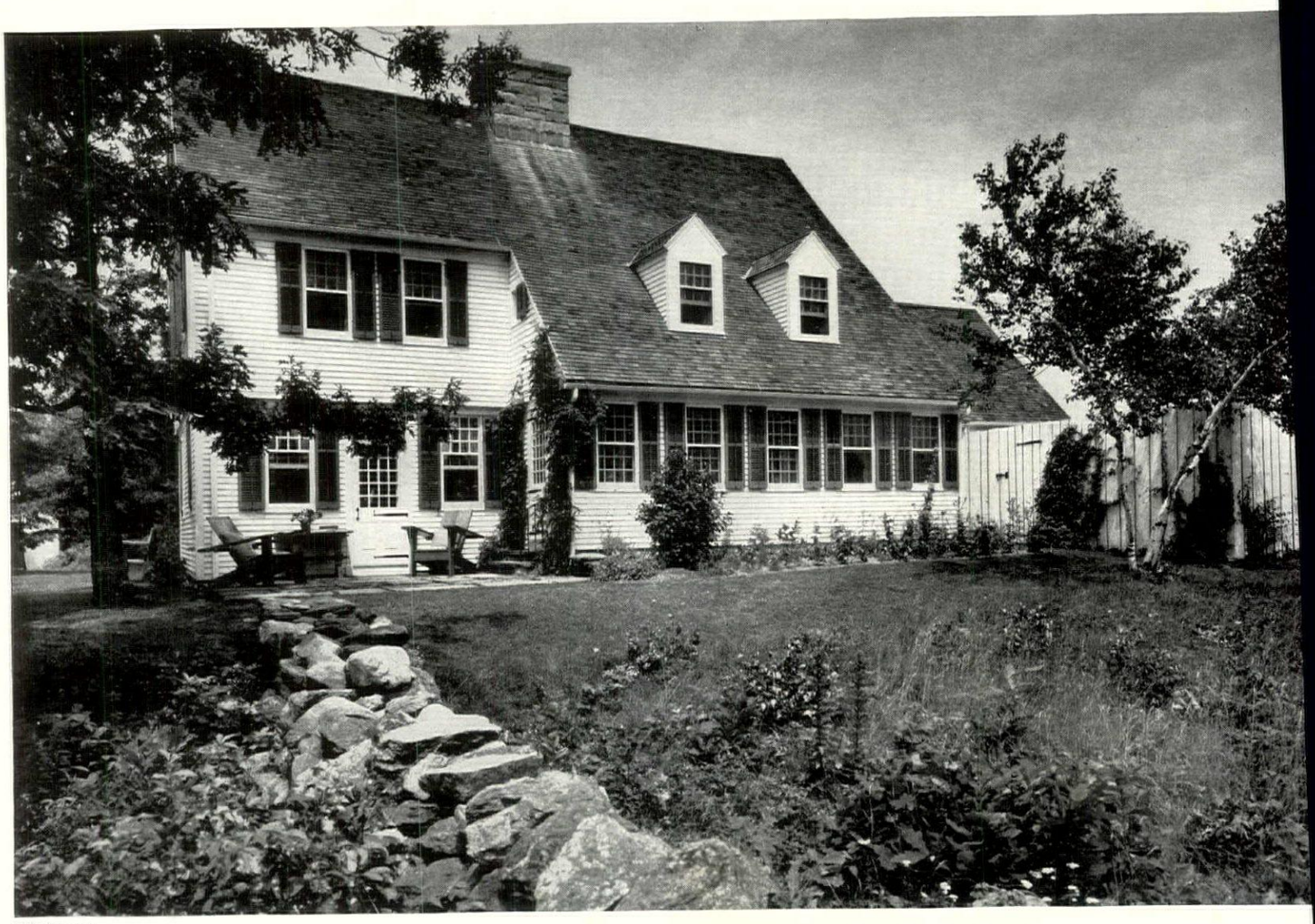
Large bays, in the living room and dining room, admit welcome quantities of sunshine and fresh air. It is suggested that insulated glass (double panes) be used in the large window openings. A door from the living room opens on a first floor sun terrace, flagged like the one above.

The house is planned to be built entirely of concrete blocks. These would be tinted with a buff colored ingredient to blend them with the roof, which is of richly colored Brittany tile.

A study of the plans indicates that while this is not a large house it is amply planned for space. The living room and dining room are connected by a large sliding door. The first floor study can be used for an overnight guest. The garage, in the cellar, is reached by a driveway from the east. There is a workshop beside the garage. Maximum closet space is provided under the eaves.

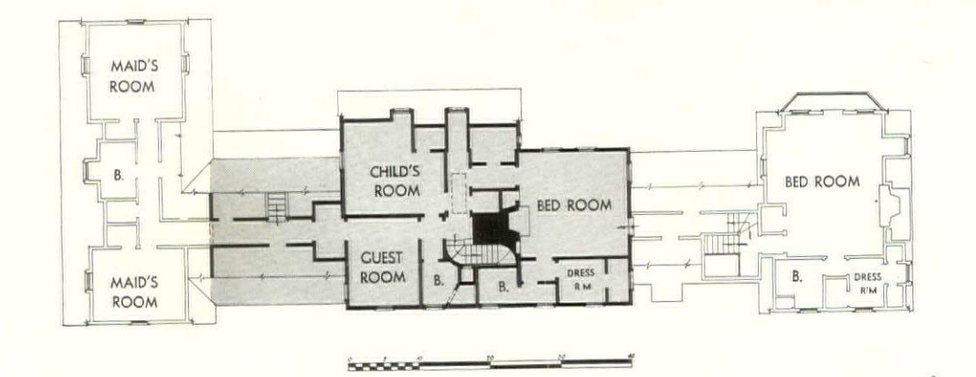
The architects estimate that the house contains 31,000 cubic feet and believe that, because of the terrace construction, which necessitates careful waterproofing, it would cost 50 cents a cubic foot to build: a total of $15,500.

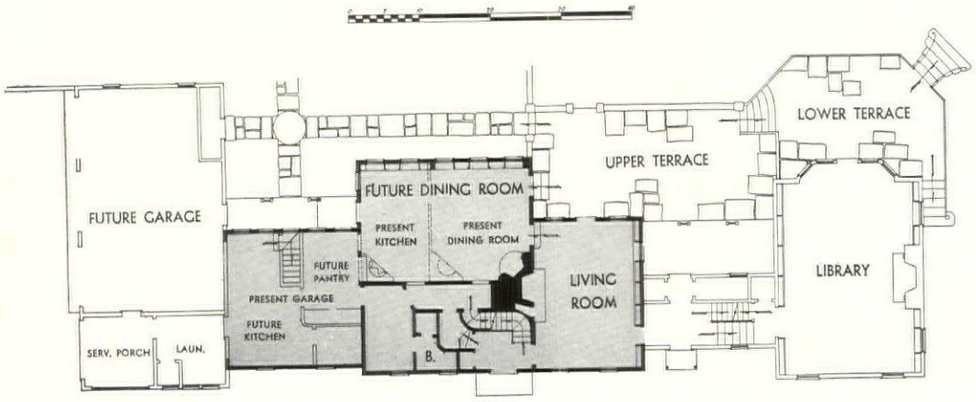




GARDEN SIDE

A NEW ENGLAND HOUSE WAITS TO GROW UP



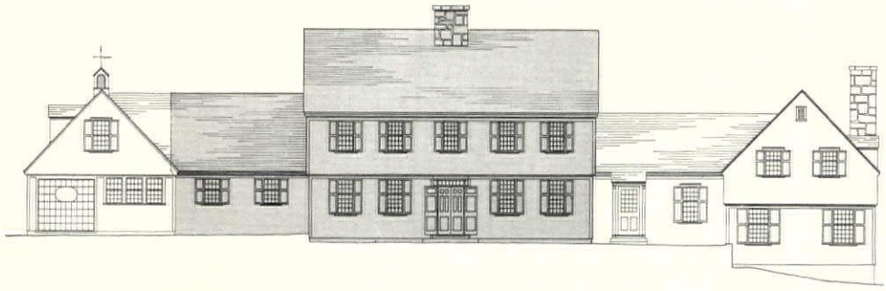


DURING 1931 House & Garden presented a series of "Houses that Grow". To a young couple then at the point of going into their first home-building venture this growing business came as just the right idea at the right time. They were then ready to build a small place, but had selected a site that would be appropriate to the larger house that would later be desired. The first result and the planned growth are shown here

At the end of the first period the Litchfield, Conn., home of Mr. and Mrs. Bronson Davis is by no means an unfinished story. It is now a very complete little house carefully designed in the local Connecticut style of about 1760. Eventually it will grow up to be an extremely well-planned larger house of the same character and period

The photographs above and opposite show the house, inside and out, as it is at the present time. Sketched elevation and plans depict the second growth added onto the first. Darkened sections portray the present structure; light portions show the additions. A. H. Pierce was the architect of this house







FRONT FAÇADE

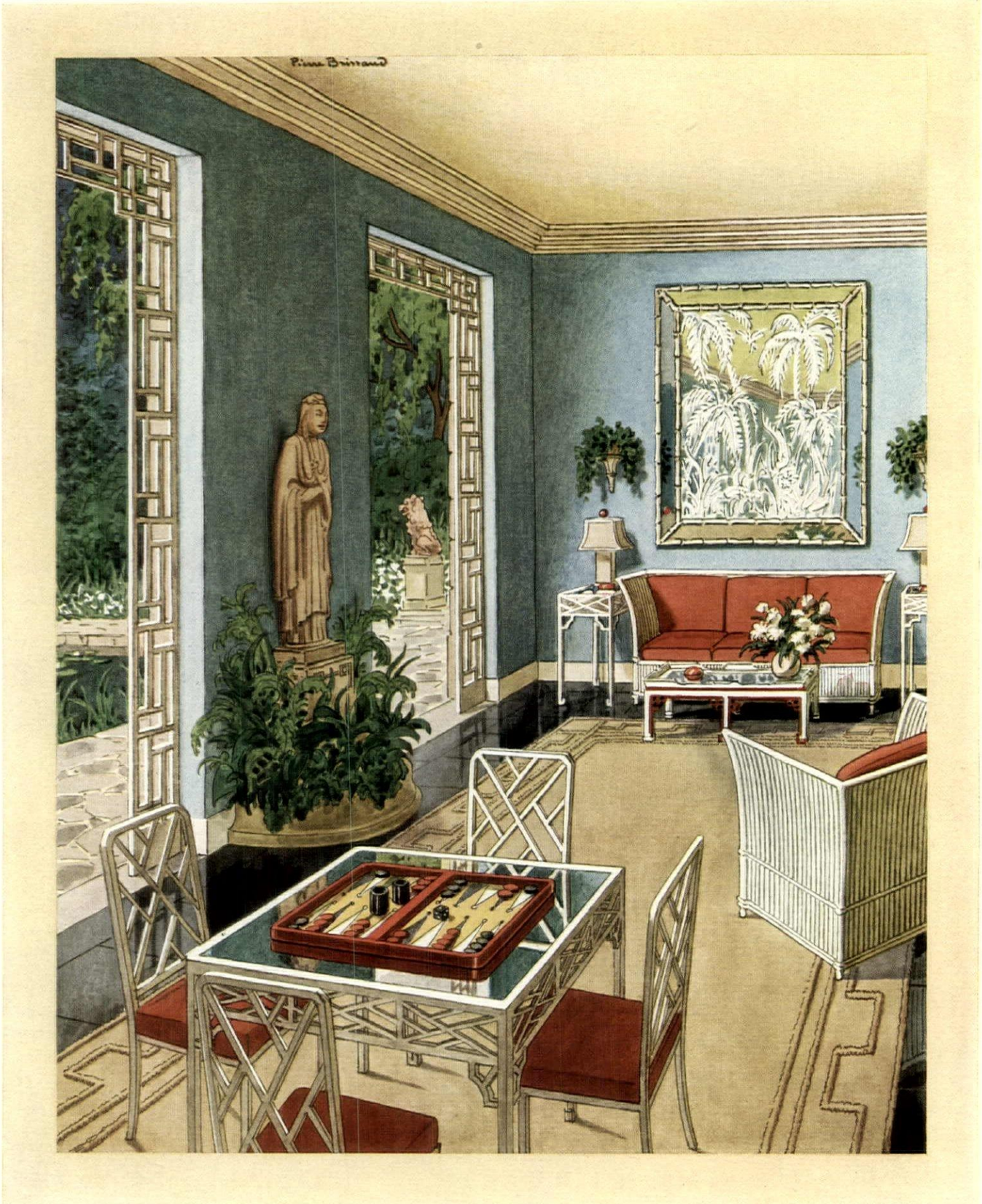


LIVING ROOM



BODORFF

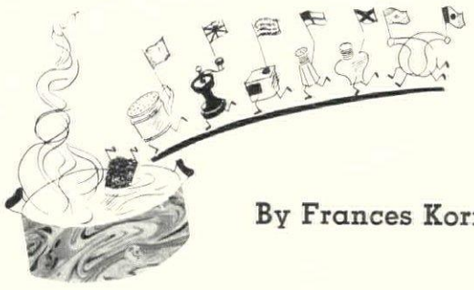
DINING ROOM



Cool scheme for a loggia

AN ANTIQUE Chinese stone figure inspired the Chinese Chippendale scheme of this cool loggia designed by Roy Barley of the Hampton Shops. The card group and fretwork grilles framing the door openings are of metal; other furniture is stick willow. The decorative mural, painted on glass, is set into a mirrored niche illuminated by concealed lights in the frame

Spices to sharpen dull appetites



By Frances Kornblum

VARIETY is surely the spice of life, and spices contribute in no niggardly amounts their share to variety in life at table. Romance, itself a prime mover away from the dull and monotonous, is gathered thick and fast around the pepper pot, the cruet, salt-cellar and the spice rack resting unobtrusively over the kitchen range. These common, everyday accessories of the table, taken so much for granted by us and every civilized country in the world, were once a great fountain-head of adventure, bringing out the best and worst in men and countries. For spices were lives staked and fortunes risked. In their name world history was made; new continents discovered, and even we owe no small degree of gratitude to the jaded European palate of the 15th Century.

However, all of us know that the frantic, almost panicky, search for new spice countries was by no means solely for the purpose of being able to offer up to her ladyship a new and strange flavor to be mingled with the roast at the next royal dinner of occasion, for even in that golden day of art and culture when refrigerated railroad cars were still unpredicted spices served as combined ice, frost and cold air in preserving the meats of the nation whose painters and poets flourished under its mellowing influence. It almost seems that then a nation measured its wealth by spices as it does today in gold.

• But while the need and search for new spice markets brought out the spirit of adventure in the sons of England, Italy, Spain and Holland, the spur to the adventure of using these precious flavorings still needs tapping in many of us. Those intrepid explorers were, however, not experimenting in the realm of taste, because any one of the spices that they looked for and found was known and used in ancient Greece and Rome. Those old pioneer tasters, it is only fair to remind ourselves, were the true adventurers. Not on land or sea but in the happy province of gustation. It seems a very courageous thing to pick from the fields some unfamiliar plant, stick it in the pot with the precious meat and hope for the best. No glory and no trumpets, and just a bit of added savor in the already nicely seasoned flesh.

Some of those unusual spices are today the very soul of many famous Continental dishes, while we, even after being advised of their value as flavoring, continue to foolishly and extravagantly brush them aside as too unimportant for our own cooking, such as it may be. Isn't that the attitude that yields the clue to the glaring difference between American cuisine, weighed down as it is with all the opprobrium of the world's ridicule and the French, let's say, where great care, pride, endless pains, with time no consideration and fine seasoning when no pinch of anything is considered too small to be negative in its contribution, make it the honor of the nation and the joy of the world? Just a disparity between our own satisfaction with mere palatability and the more seasoning we can reasonably leave out the better, and the European approach of the more the merrier for subtlety of flavoring, with nothing to be spared but each spice and each herb in its turn, all gradually added until something real is created.



Saffron, about which Solomon sung so tenderly, and one of those unusual spices that we so prodigally neglect, serves as an important flavoring in the native dishes of such countries as France, Russia, Spain, the Balkans, and generally throughout the Levant, besides giving the name to the well-known saffron cakes of Cornwall, England. And that recalls a conclusion of Lord Bacon, the English philosopher, who held that "What made the English people sprightly was the liberal use of saffron in their broths and sweetmeats". Already in the past tense and England had obviously begun to neglect it.

• Certainly Nero would never have issued orders that the streets of Rome be strewn with powdered saffron for his entry into the city of Eternal Light if it had not been both costly and treasured. And it surely must have been since it takes the dried stigmas of about four thousand flowers of a variety of crocus to make one ounce of powdered spice. But all of that is a far cry from present-day *bouillabaisse* or *arroz con pollo*, done with true Spanish deliberation and hours of stewing over one idea that the rice, yellowed and plump from its contact with the saffron, become truly and congenially married to its mate the chicken.

Preparatory to actually starting to make this rice in the Valencian manner, you need a cooked chicken and a cooked lobster. With these set aside to use presently, you chop up an onion, a tomato, a red pepper, and a clove of garlic. These, together with some diced, fried bacon, you add to an earthenware casserole in which some really good olive oil has been allowed to come to the boiling point. Cook all these with salt and pepper to taste until a sort of thick sauce is formed. Then add a cup of rice, washed and allowed to dry off again. After this has sautéed a few minutes, fill the casserole three-quarters full of bouillon. Add the cut-up chicken and the separated lobster meat to the casserole with a pinch of saffron and cook the entire mixture another half-hour.

• For *bouillabaisse*, of Southern French parentage, and a true fish lover's idea of heaven, there are two very important things to remember before you even think of making it. The first is that you must always use at least three different kinds of fish, which fall into these classes, firm flesh, soft flesh, and shell flesh. Some combinations that balance well are white fish, fresh salmon and lobster, or halibut trout, shrimp and lobster, while cod, tuna, scallops and lobster are another, and a can of crab meat in addition to any of these will only shove the dish up another notch nearer the epicurean standard. However, unless a deep pot is used and you can get the flames from the range or stove to lick around the sides of it, the oil and water thrown into it together will not (*Continued on page* 62)

FOR THOSE WHO TIRE OF GARDENS

LET the dog days of July begin to steam, and many people who went into gardening lustily in Spring now begin falling by the wayside. From the leafy shade in which they rest, comes the weary question: Don't you *ever* tire of gardening? And from the blistering sunlight when hardened gardeners still labor comes the reply:—Yes, sometimes about 9 at night—tired of gardening, but not tired of gardens, any more than we would tire of rooms our imagining and work created or a house we dreamed over and finally built.

GARDENS are constantly changing. Only three weeks ago I thought the most beautiful thing in my garden was made by shoals of Daffodils under gnarly old Apple trees in full blossom. A week later the Daffies began to fade and I transferred my allegiance to some Flowering Crabapples. This week the Flowering Crabs are tawdry, and I'm all excited about Lilacs and Tulips. Yet I realize that next week I won't be so much as casting a glance at those Lilac bushes because my attention will be riveted on the Irises and Peonies. And the week after that the Roses will begin to bloom. This constant change of pace and color and form of flowering keeps the garden from ever getting stale. You can't tire of it.

Besides, each season brings new kinds of work to be done. You aren't always at the same old job. True, along in August the actual work of gardening begins to slow down. But here again the inveterate gardener is busy studying catalogs to see what Daffodils and Tulips and other bulbs he hopes he can afford to buy this Fall and plant for flowering next Spring. And when Winter closes in, he is engrossed with house plants and with preparations for Spring.

PEOPLE who tire of gardening fall into two classes; first, those who fail to plant their gardens so that they produce a succession of bloom through the seasons; and the second group are the lazy ones who garden only when the spirit moves them. Anyone can garden in Spring. The test of the real gardener comes in July and August when much of the work of gardening has joggled down into ordinary routine. Men and women who persist in gardening through the dog days are apt to become gardeners all their lives. They know their plants and are willing to work hard at any season to bring them into the fullest bloom.

Then there's a third class of gardener—the disillusioned—people who rush into gardening, bite off more than they can chew, get hopelessly muddled and tired out—and give up gardening for good. By July we find that these people usually have taken up golf.

ONE OF the ways to avert disillusionment is never to make more of a garden than your physical strength or purse can afford to maintain. Master your garden. Don't let your garden master you.

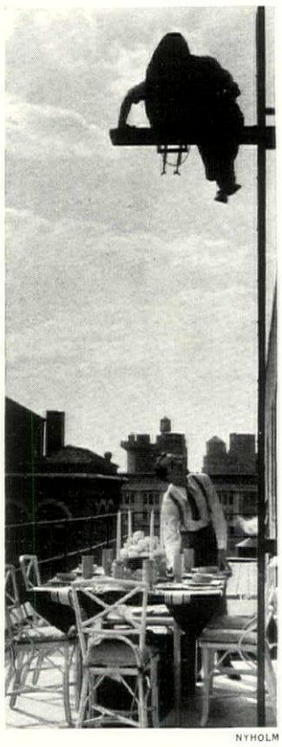
The second way to keep from tiring of a garden is to grow in it such plants as will give a succession of bloom from the opening of Spring to the killing black frost of Autumn. You don't have to cultivate a vast acreage to keep up this succession of flowering, you can accomplish it in a suburban lot. A few spots of Daffodils, a dozen or so of Tulips, a Lilac bush or two—one white and one purple—a few clumps of Tall Bearded Iris, half a dozen Peonies and some Delphiniums. Thus far you are on the threshold of Summer. Then come Roses. July brings Phlox and Hollyhocks, and these carry you over until Autumn brings hardy Chrysanthemums. What a variety of bloom and color and form! How can one ever tire of even the smallest garden!

But if you do tire—quit working. Some enthusiastic gardeners work so hard and so long on their places that they never have time and strength left to enjoy the beauty of their gardens. Stop in the midst of planting or raking or weeding—and walk around to stick your nose in a Rose or admire the architecture of a noble tree or the color in a panicle of Phlox. Have a quitting time and keep it. After that hour—no more work. Wash up and loiter around the place. Or even go away and leave it. There is no better cure for garden boredom than to walk right out of the place and never look at it for twenty-four hours. You'll be mighty glad to see it when you come back.

THE same suggestions can be made to those who are now planning homes and the rooms they will furnish in them. Be master of your home. Don't let the expense of creating and maintaining it master you. All too many people have been crushed beneath this load in the past five years. In the small house lies the salvation of those who will build tomorrow.

And as they should leave gardens when they tire of them, so should they leave homes and rooms. Rooms can be changed about, but even these can pall. It is almost axiomatic that those who love their homes and gardens deeply are most quick to leave them. They are the most anxious for the change that travel affords. That is why, on steamers and in distant corners of the world, you constantly meet people who talk about their homes. They knew when they were tiring of them. They had the good sense to go away—that they might come back to them happily again.

—RICHARDSON WRIGHT



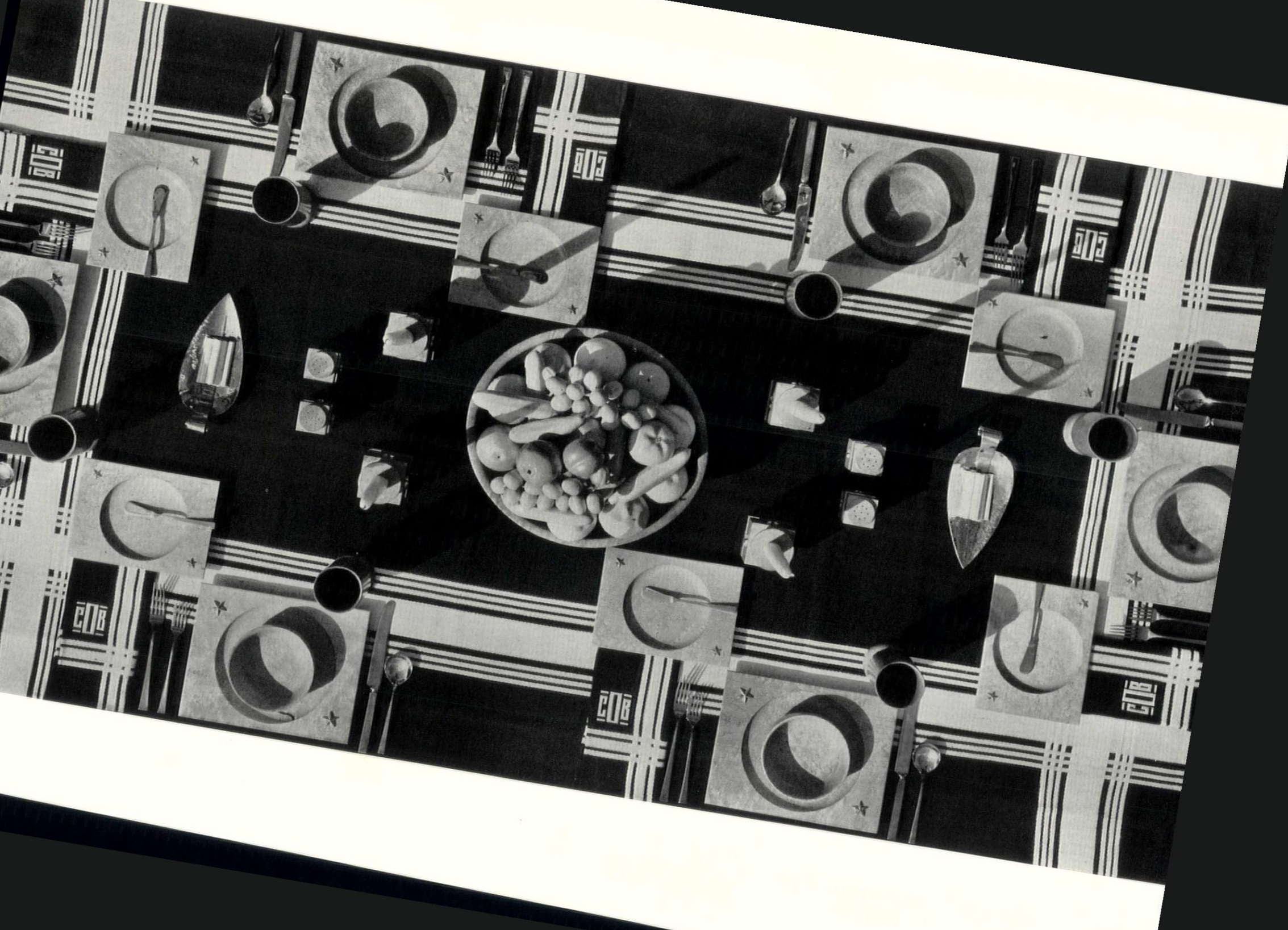
NYHOLM

A summery table that is the tops

NEWEST table settings attain interest and effect by adopting rich colors and unexpected materials. The dramatic summer table at the right is an instance of the increasingly popular mode of dark colors in combination with new values

The burgundy cloth, with its bold white stripes, is in striking contrast to the wooden dishes of polished bird's-eye maple studded with gilt stars. Wooden service from Carole Stupell. The linen in a Mosse creation

Because of these marked contrasts we wanted to show the pattern that this table makes. So it was hauled up to the roof, and from a narrow plank set high up in New York's skyline the photographer swung his camera



PRINCIPLES OF GOOD PLANNING

By Gerald K. Geerlings

PRICE- AND UTILITY-MINDED—who isn't? The current and compulsory five-year course in Daily Economies has made us all that way. In domestic architecture it is bound to have a salutary effect, and the days of importing a castle from Spain will blush into being no more—at least, for most of us building a house in the $10,000 to $17,000 category. What we want to know is how to get the best and largest house for the smallest sum, assuming that construction and architectural taste are to be first-class.

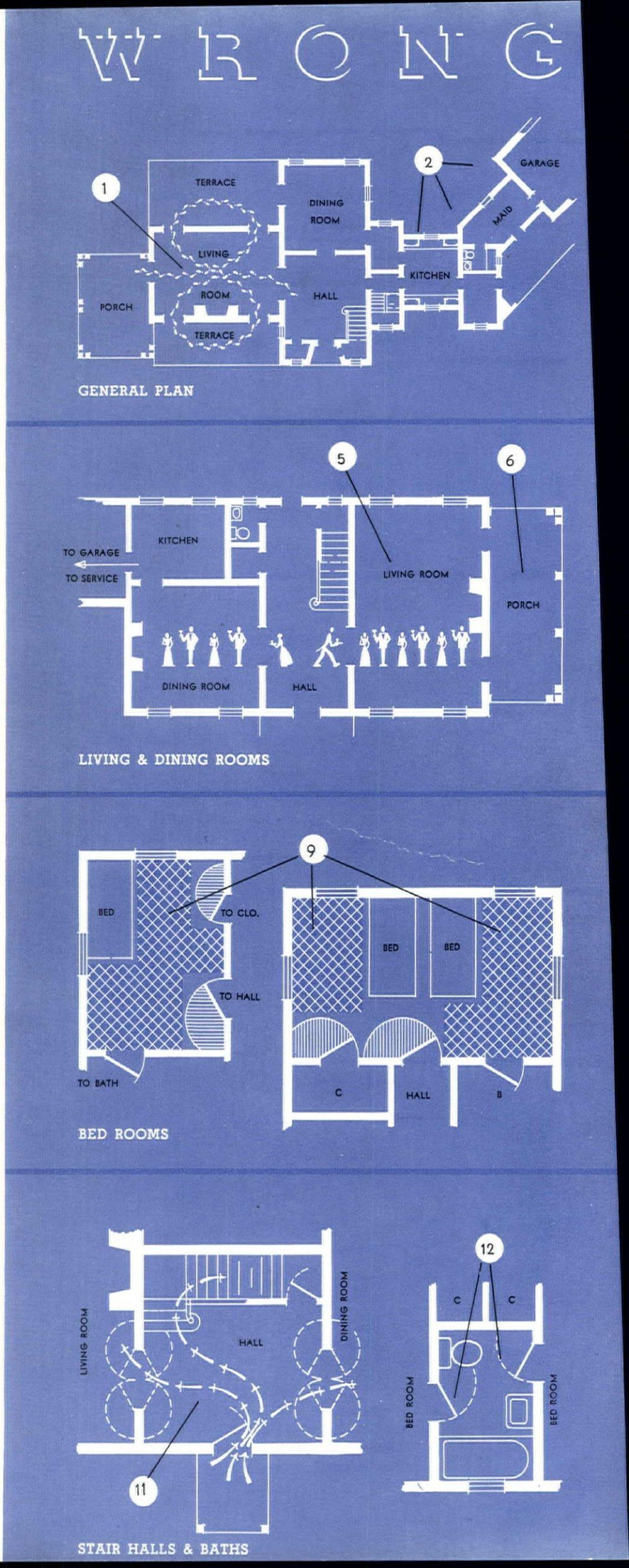
It should be of some solace to us now to recall that America built her best houses when money was scarce and labor plentiful, when the plan was generally a simple rectangle divided into three or four rooms on a floor, and when the exterior mass was a shoe-box or a salt-box with a sloping cover. That was about two centuries ago. Whether you want an ultra-modern house or an historic adaptation, in principles of planning at least no one can do better than analyze the economic and sensible house-habits of Colonial days.

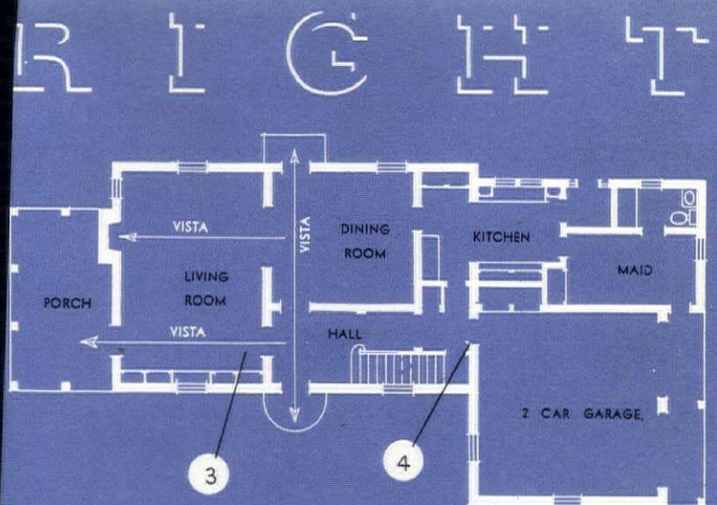
Whether building a one-room addition or an entire house, you pay about 40¢ for each cubic foot enclosed, more or less. After it is finished what you are most interested in is not how many cubic feet of *volume* you have paid for, but how many square feet of *floor space* are usable and livable. Two living rooms may be the same actual size but one may accommodate 50% more furniture than the other, and be twice as useful.

Planning a house is more than drawing lines on paper. It consists in "living" in the house in advance of its being built, aided by models or cardboard cutouts. If a living room will not permit a hospitable furniture grouping around the fireplace, and if doors open out all around, it may amount to no more than a corridor. If a bed room entertains chilling cross-drafts or allows only an awkward furniture arrangement, it becomes merely a sleeping cubicle. When doors are not located in corners they reduce useful floor area lamentably.

Having rooms which do not do a 90% useful job is the worst extravagance possible in a house. Study and re-study the plan before you build. Ask your most caustic and vitriolic acquaintances for their frank opinions, but beware of flatterers. This may easily save you money.

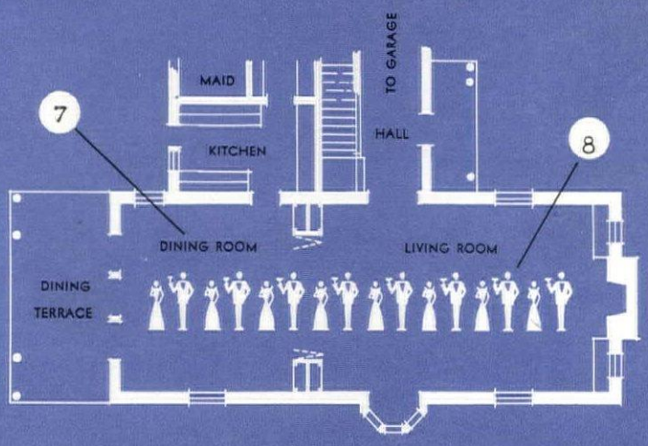
EDITOR'S NOTE: This is the first of a new series by Mr. Geerlings dealing with fundamentals of architectural designs and plans.





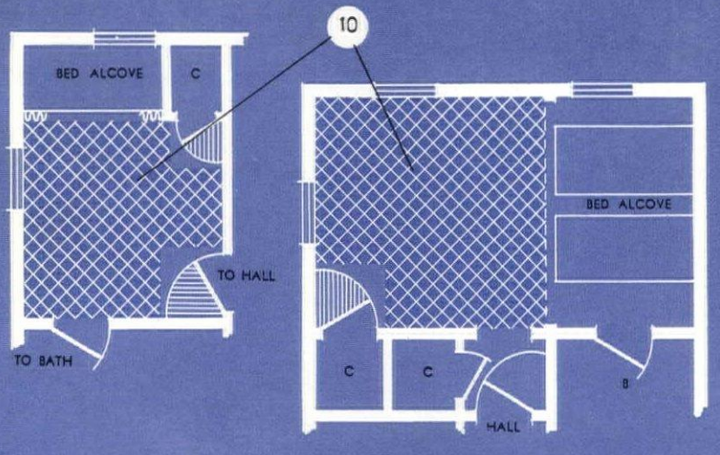
General plan. WRONG: Exterior walls and roofs are too broken up (2); partitions and walls fail to carry through in straight lines; roof will invite leaks; living room is not much more than a passage way (1). Spend plenty of time going over general scheme of plan and thereby save more than all the squeezing of size and equipment after estimates are received

RIGHT: Walls carry through and make for simple wall construction and roof (3); inviting vistas make house seem spacious; dining room counts with living room when entertaining, yet can be cut off; when arriving with guests in car, entry is directly to hall from garage (4)



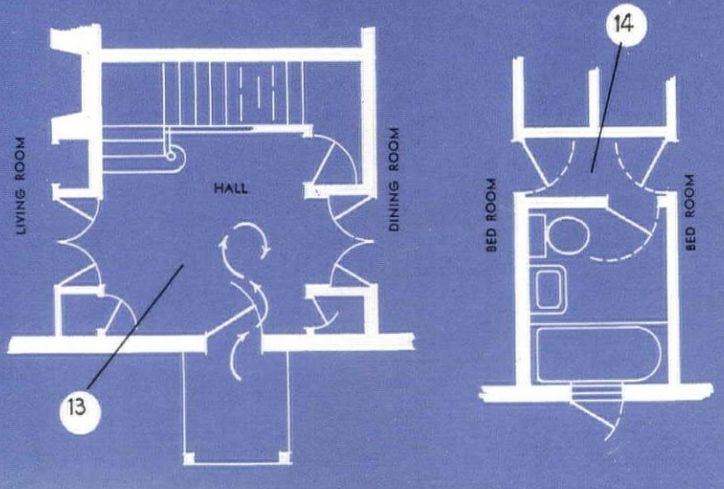
Living and dining rooms. WRONG: Hall divides living and dining rooms and makes large parties difficult; visitor entering at meal time gazes at family group; heat escapes upstairs from both main rooms: living room fireplace cannot have permanent furniture arrangement grouped around it (5); porch darkens entire living room (6)

RIGHT: Combined living-dining rooms follow modern trend so that both can be used as one, yet may be divided on occasion by folding doors or hangings (7); visitor entering hall at meal time does not disturb family group, yet gets vista through living room bay; fireplace at far end permits permanent furniture grouping (8)



Bedrooms. WRONG—Small single—usable area is nothing more than a corridor; door swings reduce floor area so that furniture is limited and difficult to arrange; neither window can be opened in winter with comfort. Large double—usable area also is a semi-corridor; doors barely clear the beds. Floor area broken up (9)

RIGHT: Small single—usable floor area forms a rectangular sitting room with doors nicking out the corners only; bed recessed in alcove can be screened by hangings and new closet created; window on long wall can be opened any time. Large double—usable area can be sitting room (10); beds in alcove; closets and doors rearranged; no cross-drafts over beds



Stair halls and baths. WRONG: Hall—if there are no doors privacy will be lacking, and both living and dining rooms will be drafty (11); if doors are present, they will prohibit furniture there

Bath room—scattered location of fixtures is costly; anyone forgetting to unlock both doors on leaving will incommode person in other room (12)

RIGHT: Hall—all doors out of way when open; drafts or noises in hall are confined there (13)

Bath room—fixtures all on one wall reduce cost; connecting passage between two rooms is better than access through bath room; single door to bath room is better than two (14)

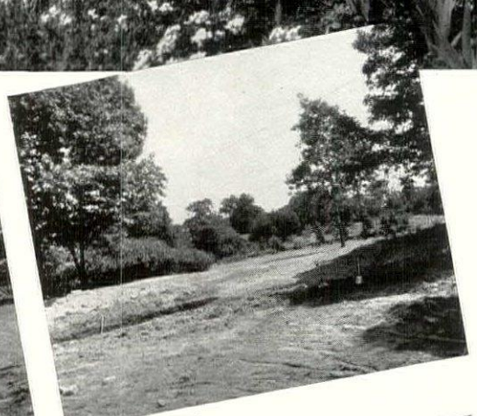


J. C. MAUGANS

THE FINISHED GARDEN TWENTY MONTHS AFTER STARTING



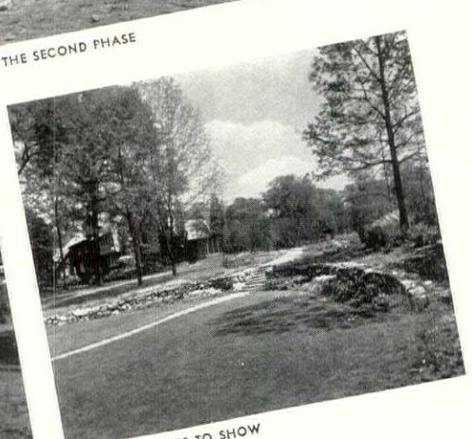
BEGINNING THE TRANSFORMATION



THE SECOND PHASE



THE WALL IS BUILT



PLANTING BEGINS TO SHOW

Five stages of a garden built in twenty months

Less than two years elapsed between the taking of the first and last photographs of this garden created by Roberta Freeman Dixon. In the beginning the site was merely an old field, quite unadorned yet holding, to the landscape architect's eye, possibilities for a striking transformation. First came the plowing and rough grading, which laid the foundation for the partially sunken portion with its curving wall and steps which lead to a broad walk and so to the house. All this structural work was done during the first Summer, so that planting could begin that Autumn and be continued the following Spring

As shown in its completed stage at the top of the page, the garden is a permanent and settled one, not a mere collection of photographically expedient annuals. It demonstrates very clearly just what can be quickly accomplished by a definite plan and intelligent direction

BUILDING COMFORT INTO YOUR HOUSE

By Theodore F. Rockwell

FIFTEEN thousand dollars, at least at the time of writing (May 1, 1935), should provide for a house of eight to ten rooms with an extra bathroom and a good many of the latest devices intended to make living easier.

This house may be in very good taste architecturally, the floor plan may be ideally suited to the occupants; and the building may be structurally sound. The bathroom may be equipped with perfectly matched fixtures in the latest color that strikes the owner's fancy, and the hot water may run from rust-free pipes. The electrical outlets may be always within reach, the kitchen just full of bright and shiny gadgets; and one corner of the basement game room may be brightened by the gayly colored jackets of the air conditioning system. But unless provision has been made for reducing the flow of heat through the structure, the house will not be a thoroughly comfortable place in which to live during cold weather.

The uncontrolled leakage of outside air into a heated space is an important item in house heating. Two forces cause this leakage; the wind velocity and the difference between outside and inside air temperatures. This uncontrolled leakage finds its way into buildings at numerous places; the cracks between window frames and the main structure, the cracks between sheathing boards, the openings formed by the shrinkage of mortar in masonry walls, the air space in hollow tile, etc.

Control over unnecessary leakage through wall construction results from proper construction methods. In frame buildings, sheathing boards should be applied with tight joints, tongue and grooved if possible; and some form of wind stop such as a heavy building paper should be applied near the outer surface. In brick walls, careful painting of the interior surface with a waterproofing material such as an asphaltic paint will materially reduce the air leakage. The infiltration back of window and door frames can be almost completely eliminated by applying a suitable calking material at the time of erection. The careful fitting of sash to frames and the use of a good grade of weatherstripping will greatly reduce the leakage between sash and frame.

In some localities the combination of a mild climate and low fuel costs may make further expenditures for the reduction of heat losses unnecessary, but where the conditions warrant, some form of insulating material should be incorporated in the wall and ceiling construction. Three distinct types of insulating material are available for this purpose:

1. Rigid or board form insulation. 2. Blanket insulation. 3. Fill insulation.

Before deciding on any particular insulating material, its properties should be checked against the following list of desirable qualities.

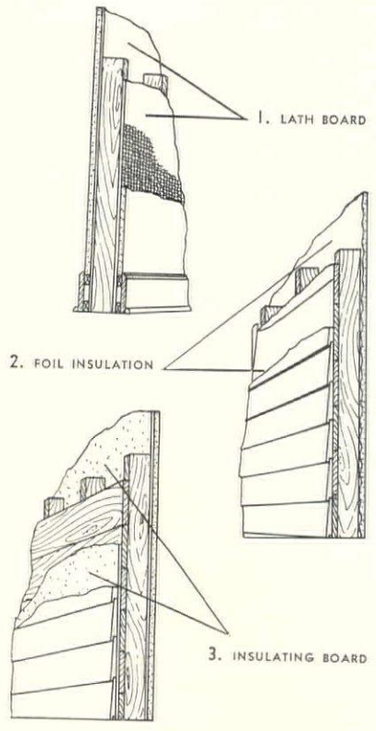
1. Low thermal conductivity. 2. Low cost. 3. Low density. 4. Low thermal capacity. 5. Ease of application. 6. Mechanical strength. 7. Durability. 8. Vermin proof. 9. Fire resisting. 10. Non rusting. 11. Moisture proof. 12. Non odorous.

It is difficult to find any one material that will satisfy the entire list, and the home builder should consult with his architect to determine which of these items assume greatest importance in his case.

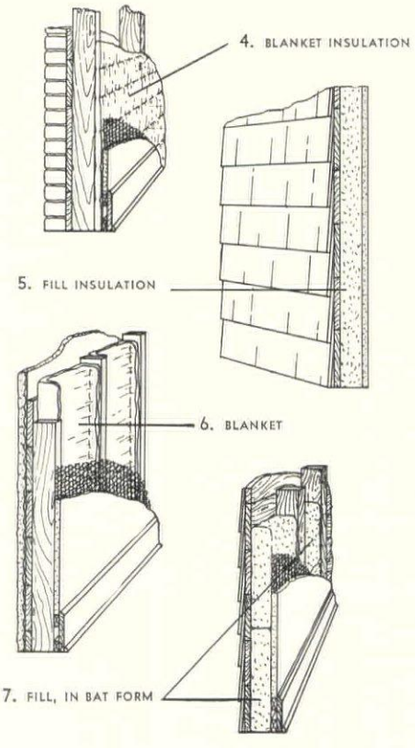
The board form of insulation possesses sufficient mechanical strength that it may be used to replace part of the structure such as the plaster base or the sheathing. When this is done, it must be remembered that the gain in heat resistance is only equal to the difference between the resistance of the insulating board and the material it replaces. But quite often the extra insulation provided by this method is all that can be justified by the cost of the fuel saved.

Blanket insulation, as its name implies, is a flexible material which is generally placed between the studs of a wall or the joists of a ceiling in such a manner as to provide an additional air space. Here we have the resistance offered by the thickness of the material itself plus that of the second air space.

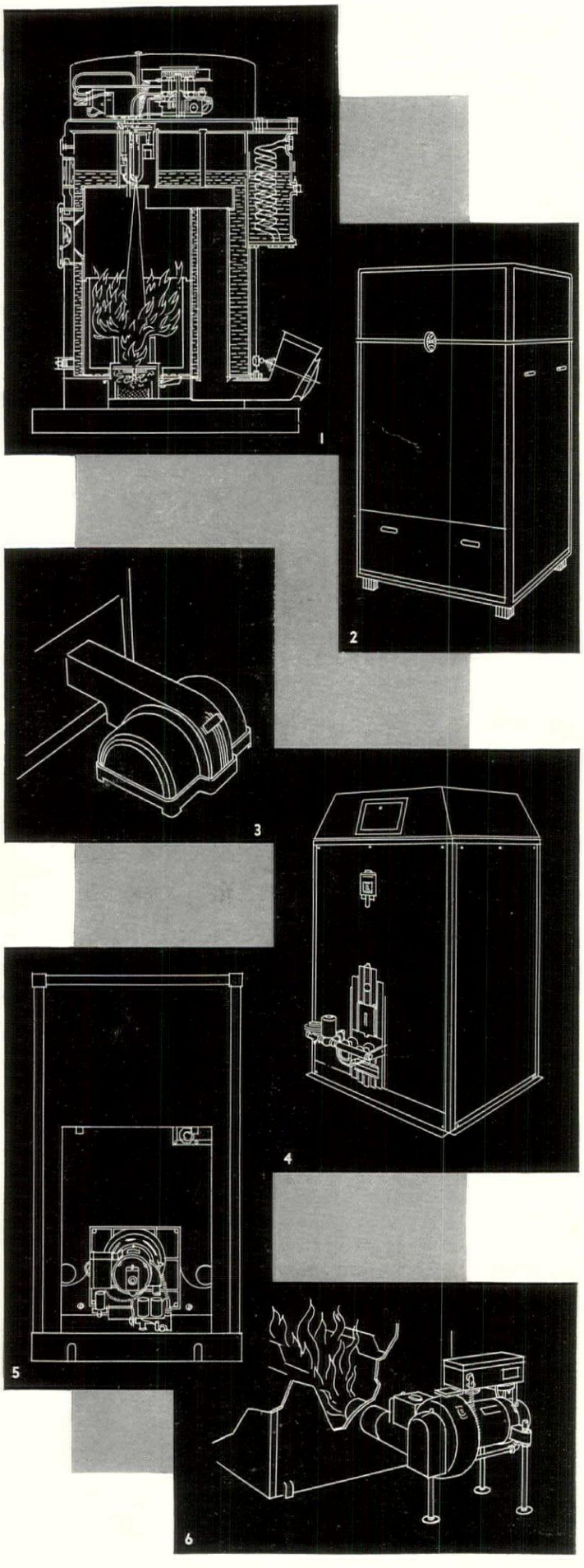
In this connection, it might well be pointed out that the use of any material, no matter how thin it may be or how high its internal conductivity may be, to create a number of air spaces in series will offer considerable resistance to the flow of heat, even at the comparatively low temperatures existing in building walls. If now the surfaces of this material be of such a nature that it may be polished to a high degree of reflectivity, as in the new type of "foil" insulation, this resistance will be materially increased. But to preserve this high resistance, it is necessary that these polished surfaces be kept (*Continued on page 72*)



WHILE many of the manufacturers make more than one type of insulation, we have selected typical examples. "Foil" insulation reflects heat from a highly polished surface. 1, The Celotex Co., Inc.; 2, Reynolds Metals Co., Inc.; 3, Insulite Co.



MOST types of insulation may be fitted into walls in several ways; compare the two blanket installations shown. Fill type may be blown into walls of existing houses. 4, Cabot, Inc.; 5, Johns-Manville Corp.; 6, Wood Conversion Co.; 7, U.S. Gypsum Co.



WHAT TO KNOW ABOUT

THE initial size and cost of your heating equipment, as well as your annual fuel bill, will depend upon how well the house you have (or will have) retains the heat. Don't ask your heating system to do the impossible; give it a properly constructed, fully weatherstripped and insulated house (see page 39 of this issue of House and Garden) to do its work in and you will be assured of comfort and of savings.

The heart of every heating system is the boiler or furnace, for on its efficiency depends the amount of heat that can be extracted from each pound or gallon of fuel. Manufacturers and heating engineers have recently developed new boilers and furnaces especially adapted to the different requirements of the three major fuels—coal, oil and gas. While it is possible to convert a boiler designed for one fuel to burn another, it is always better, in a new house, to select one designed for a particular fuel. The oil burner usually needs larger combustion space and smaller but longer passages for hot flue-gases than those provided for coal. Boilers designed for gas-firing have the burners placed close to each section of the boiler. They provide increased heat-absorbing surfaces with narrow flue-gas passages. And the combustion space is smaller than in those designed for coal. The boiler designed for coal has the largest heat passages, so they will not become clogged with soot, and space below the fire pot is necessary for the grate and ash dump.

You must determine the type of fuel and the type of heating system best suited to your house and purse before choosing your boiler or warm air furnace. Remember that the type of boiler will depend on whether your system is "one-pipe steam", "two-pipe steam", "vapor", "vacuum" or "hot water".

The one-pipe steam system is the simplest and cheapest to install. A single pipe serves both to supply steam to the radiator and to return condensed steam, in the form of water, to the boiler. The two-pipe system has a separate pipe to return condensed steam. Both systems have air-vents which allow air to escape but close automatically to prevent the escape of steam. The vapor system operates at low steam-pressures because packless valves and thermostatic traps are used. The vacuum system has a vacuum pump on the return lines, graduated valves on the radiator supply, and thermostatic traps on the radiator return. The fourth type, the hot water system

1. Oil-burning boiler which has large heating surface with low chimney temperature. Flame is shot down, heat allowed to rise, and exhausted at bottom of boiler. General Electric. 2. Gas-fired boiler completely enclosed in attractive, insulated casing. Bryant Heater Co. 3. Handsomely styled, "gun-type" oil burner. From the May Oil Burner Corp. 4. Gas-fired warm air type furnace that may be connected with air-conditioning unit. The Surface Combustion Corporation. 5. Rear view of oil burner showing installation in special boiler. Arco-Petro. 6. Cross section of boiler equipped with the gun type of oil burner. The Hart Oil Burner Corporation.

EATING UNITS · Kenneth Stowell

can operate at lower temperatures than steam, and the water (which is used as the heating medium instead of steam) may operate by gravity or have forced (pumped) circulation.

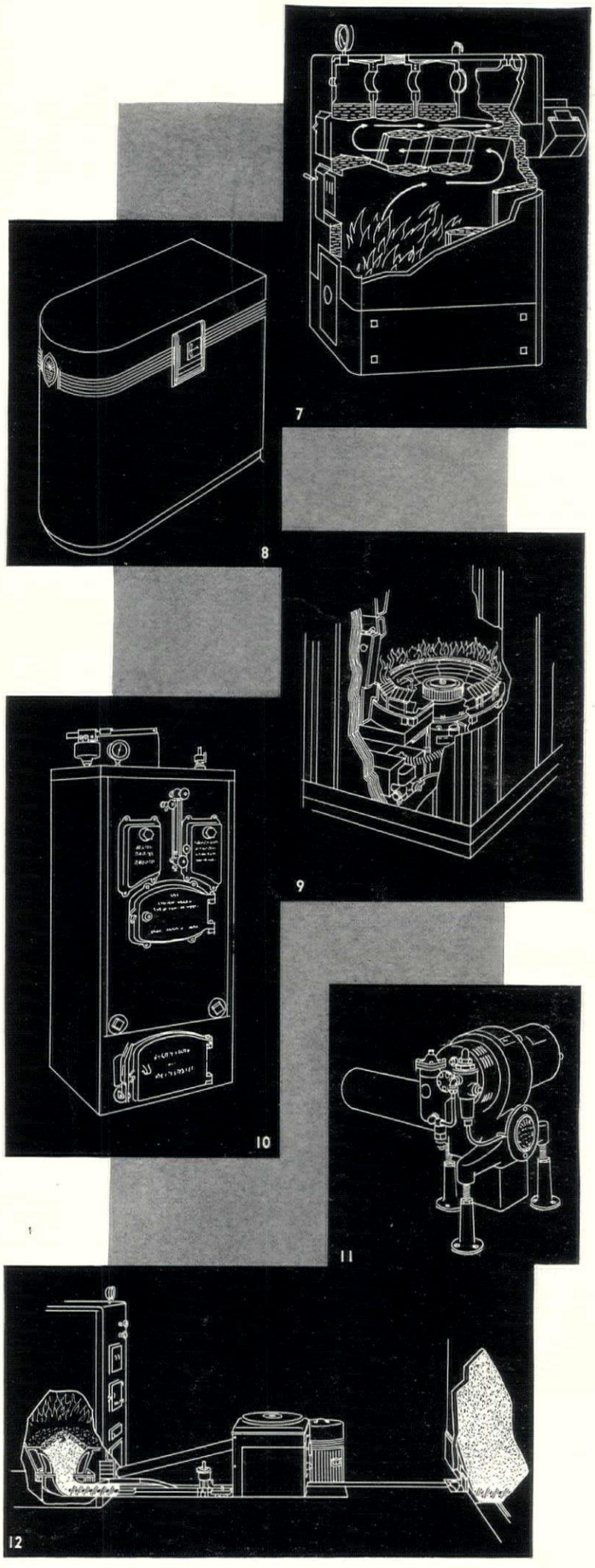
No matter which system is selected, the boiler must coordinate with the burner or stoker, with the piping and radiators, and with the automatic and manual controls. To simplify this, and to integrate the system so that it will produce the best results possible, several large manufacturers have developed remarkably compact and attractive units consisting of boiler and burner, with thermostatic, time and safety controls. All too frequently in the past the blame for faulty operation could not be taken by the manufacturer of either boiler or burner. Now manufacturers willingly assume responsibility because they supply both elements and know they are scientifically designed to work together in the unit. In addition, some of the large manufacturers now make air-conditioning units which can be installed to operate with their combined boiler-burners.

You will be missing a fascinating part of your building or modernizing venture if you do not take advantage of the opportunities to see what the engineers have developed, vying with one another to provide the utmost in efficient boilers and furnaces. Efficiency today means many things; it is an aggregate of many desirable results, and the manufacturers' engineers are conscious of them all. The fun of the thing is to see how each manufacturer accomplishes the results, to compare the different means employed to reach the same ends, and also to judge how well the results are attained.

Comparing the clear-cut explanatory diagrams in the advertisements and catalogs of the various leading manufacturers will give an insight into the meaning of modern efficiency. Then a visit to the showrooms or to actual installations will demonstrate to you how the heart of the heating plant actually works (and saves you work!), how really smart they are in their clean modern styling and color.

There are four principal factors in boiler and furnace efficiency: 1. Economy; 2. Convenience; 3. Safety; 4. Durability.

Economy means the production of just the right amount of heat at all times, (*Continued on page* 62)



7. Boiler specially designed for oil burning. Arrows show length of heat travel, from burner flame, through section where water is heated, to chimney flue. American Radiator Co. 8. Newly styled, waist-high enclosure for boiler (National Radiator Corp.) with oil burner (Williams Oil-O-Matic). 9. Rotary type oil burner (Timken) installed in special boiler (American Radiator). 10. Coal-burning boiler of new design. H. B. Smith Co. 11. Gun-type oil burner, on adjustable supports, Delco. 12. Automatic stoker which feeds small coal by worm conveyor from bin direct to boiler and removes ashes to covered cans. Iron Fireman Mfg. Co.



THE CHAUCERIAN SEAT



THE GRAPE AND GOURD ARBOR



IN THE PAVED GARDEN

SYLVIA SAUNDERS



Gardening Bits by Mrs. Francis King

THE Garden at Kingstree is really only a Long Walk. This is interrupted in four or five places by small paved platforms with seats because of beautiful little prospects of country, and for tea. The fact is that the land itself around the old house is so interesting in contour and outlook that no one could have thought of altering it to any extent.

Under the shadow of a huge Elm stands the house, with old Maples and Locusts to the left as one faces the main door. It is in fact more of a manor house than a farmhouse, though its picket fence seems to me to belong to a house in another key.

Below the great Elm in this picture of the house are old Delaware Grapes on the fences and paralleling these last is a walk of trodden earth, flanked by a long walled border of spring flowers and on the other side by lines of white Raspberries. This walk leads to the Spring Seat, as we call it, and onward to the absurd Rose garden.

There it lay before me on a day in mid-May, the Millet-like picture of William and Netty cultivating the ground, below blossoming Cherries, against the background of the wooded hill. I had brought a chair to the shade of a bower of fruit blossoms, a Cherry and a Plum, and as I sat watching the labors of these two who had long worked in and on the earth and could always bring from it what they needed, I thought, "Why not lay here a small stone platform, hedge it with low clipped Privet, put flowers in these sloping borders to right and left, place here a simple wooden bench and use this as a place for tea?"

This was done, not quickly, but gradually. The stone platform measures about 12′ square, the hedge is 14″ high, of Ibota Privet. Below the platform one or two very shallow broad steps of stone lead to the broader earth walk connecting the two borders, and to right and left of these steps are two oblong spaces, with edges of rough stone, used for flowers. In one of them is a quantity of *Arabis alpina,* the double one, that patrician of the Rockcresses; while Viola Apricot, a Lily-of-the-valley or two, a *Daphne mezereum,* some dwarf Michaelmas Daisies and the reflexed petals of Tulip *viridiflora* with its wild woodsy beauty of pale green and lemon color, give this spot a certain charm in May.

I sometimes think that a volume might be written on the matter of seats for the garden. Many chapters are in existence, but no book so far as I know. From the humblest ledge of rock built out from a wall to the most elaborate iron bench in the pattern of the Grape, there is a range of material, of design almost infinite; and there is a corresponding range of comfort and of discomfort in seating arrange- (*Continued on page* 75)



We're Having a Heat Wave

Written and drawn by June Platt

"OH! it's so hot—I'm exhausted" . . . "Wish we could go away somewhere" . . . "Do you think we'll have rain?" . . . "I didn't sleep a wink" . . . "Wish we didn't have to eat" . . . "I'm roasted" . . . "Are you as hot as I am?" . . . "There wasn't a breath of air in my room last night" *"Mon Dieu, qu'il fait chaud, Madame!"*

Is this the way your family carries on the morning after an insufferably hot night in July? And do you say hopefully: "Well, what do you want to eat today?"—hoping one of them will have a bright idea. And then do they all say: "Oh, let's not eat anything at all"? And, foolishly, you take them seriously and offer just a little leaf of lettuce and some iced tea for lunch?—and do they look too, too sad for words?—Of course they do. What they really want is a meal that looks and acts like a meal, but doesn't necessarily make them feel as though they had eaten a meal. Unreasonable, of course—but that's what they want. Everything must appeal to the eye more than ever before. The table must be immaculately fresh, and the flowers mustn't be wilted. And, above all, don't make the mistake of serving too much at once.

Paradoxical as it may seem, there is nothing like a plate of hot soup to cool one off. Likewise, it is equally odd, but natives of India, living in the hottest of lands, live on hot curries. I suppose the idea is to get so hot inside that you feel cold outside by comparison. A great boon to housewives, especially in summer, is the fact that excellent soups in great variety can now be obtained in cans, ready for use. Even that hot-weather favorite, jellied consommé, can be had by chilling a can of ordinary consommé in the refrigerator for four hours.

Try cherries in your hot consommé, sometime. Pit a cup of ripe red cherries, leaving them whole if possible. Place a few in each plate of consommé just before serving.

Have you ever served powdered ginger with a little lime on a cold honeydew melon? Here's how to go about it:

Pick some leaves from the grapevine, wash them well and put in the refrigerator to cool. Cut a circular piece out of the top of a thoroughly chilled honeydew melon. With a spoon carefully remove the seeds and fill melon with pounded ice. Place melon on a large platter which has been covered with the grape leaves. You may have to remove a tiny slice from the bottom so that it will stand up. Put a sprig of fresh mint in the ice, place limes cut in quarters around the bottom of the melon. The melon is cut at table; the ginger, which has been put in a pepper-shaker, is sprinkled by each person lightly over his portion. Then a few drops of lime.

I had this in an inn in Oxford, and was both startled and refreshed by it. I hope you will like it. Serve it either before the soup or as a dessert.

Have you ever eaten an ice-cold alligator pear, cut in half, the pit and brown skin removed and a little good rum with powdered sugar poured in the center? The Tahitians eat them this way, so I've been told.

Here's an interesting way to serve cantaloupe. Cut cantaloupe in quarters and remove the pulp in as large pieces as possible. Serve this with thin slices of Italian smoked ham and a quarter of a lemon.

Hot Madrilène, with bits of alligator pear floating in it, is both appealing to the eye and refreshing.

And try a few tiny squares of candied ginger in hot, clear consommé. Or start the meal with luscious, ripe strawberries placed all around the edge of glass plates with a little inverted mould of powdered sugar in the center. To do this, fill tiny little thimble-shaped liqueur glasses with powdered sugar. Pack it well in, place in refrigerator for an hour or so. Just before serving, turn them upside down in the center of the plate and remove carefully. You will feel that you have gone back to your childhood days and are making mud-pies. Lots of fun if you don't get excited and knock them over on the way to the table.

The following recipes are calculated for serving six, unless otherwise noted.

TOMATO JUICE FRAPPÉ. Open several cans of your favorite tomato juice, and freeze it to the mushy stage in a refrigerator compartment, or, better still, in a real freezer. Serve in glasses with a slice of lemon sticking out of the middle.

LOBSTER CHOWDER. Plunge 2 two-pound lobsters in boiling salted water and cook twenty minutes. Remove from water and cool. Then remove all the meat from body and claws in the usual way, but save the green part and whatever roe there may be. Throw away the stomach and remove intestines carefully. Then put the shells in a big enamel pan, crush them as fine as possible with a mallet and cover with the water in which the lobsters were cooked. Put on fire and simmer gently until there is only a cup of the concentrated liquid left. Put all the meat

through the biggest meat grinder and place in refrigerator.

Now cream ¼ pound of butter and, when soft, incorporate it into the roe and the green part from the lobsters. Also crush to a powder 2 large pilot wafers. Add these to the butter and make a thick paste. Now put 2 small white onions, left whole, in a pan with 1 quart of milk. Heat to boiling point. Place the mixture of butter, crackers and lobster roe in an enamel double-boiler and gradually add the hot milk and the concentrated lobster water. Continue to cook for fifteen minutes, then fish out the onions and add the lobster meat. Heat until scalding hot, then add a cup of cream, heated separately, and salt and pepper to taste. (Use freshly ground black pepper.) Add a dash of paprika and serve in a soup tureen at once. Pass heated pilot wafers first, each person putting one in the bottom of his or her soup plate; then pass the soup tureen with a ladle in it, each person helping himself.

COLD TOMATO AND CUCUMBER SOUP. Wash and peel 5 raw beets. Run them through the meat grinder, carefully saving the juice which runs out. Put beets in a bowl and pour a little warm water over them. Let stand a few minutes, then strain through a fine sieve. This should give about a cupful of good beet juice. Simmer in an enamel pan for half an hour, 2 cans of tomatoes with an onion chopped fine and a little celery. Strain the juice off, but don't push any of the pulp through. Put this in refrigerator.

Peel a tender medium-sized cucumber, being careful to remove enough skin, so that no part of the green is left. Remove seeds if at all tough. Cut in small dice and put to soak in ice water until crisp—no salt. Make a French dressing, using white vinegar or lemon juice. Mix beet juice with tomato juice and add enough French dressing to flavor well. Season to taste with salt and pepper. Put a lump of ice in this just before serving and beat with an egg-beater until the oil is well incorporated. Serve at once in cold soup plates—preferably clear glass, and just before sending to table add a tablespoon of the diced cucumbers and a few small bits of ice.

HOT CONSOMMÉ. Make 1½ quarts of good chicken or veal consommé. Put the yolks of 3 eggs in a soup tureen, together with ½ cup of cream and the juice of 1 lemon; add a dash of nutmeg if you like. Beat the eggs and cream well with a fork and then add slowly, stirring meanwhile, the boiling consommé. Serve at once.

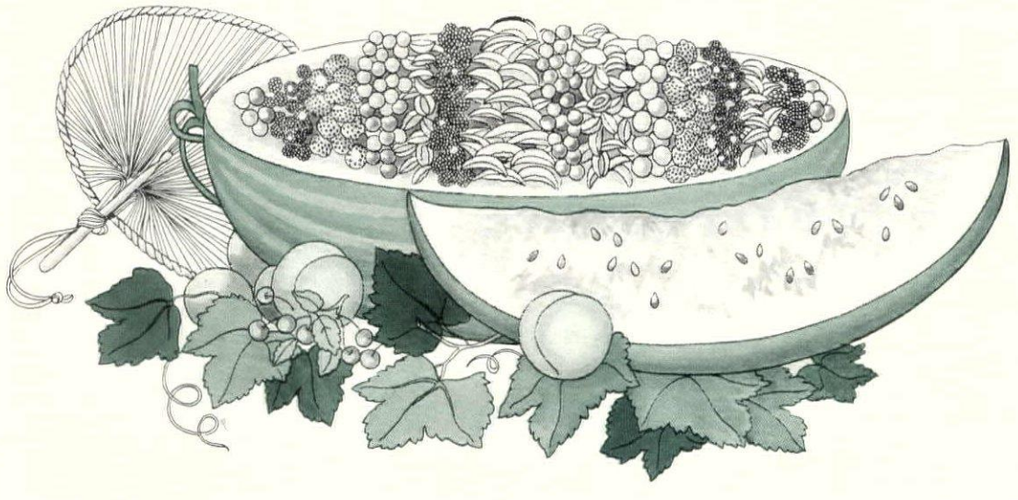
CURRIED DUCK. Have the butcher clean 2 fat, tender ducks and cut them up in about 6 pieces. Grate 2 fresh cocoanuts and pour on enough boiling water to barely cover. Let stand for fifteen minutes, then mash well with a spoon or a wooden mallet. Now put all this in a piece of linen and squeeze out the milk. More hot water should be added to the cocoanut to make a second extraction, but let the cocoanut stand an hour the second time and keep the second extraction separate. Place in refrigerator until ready to use. The fat part of the milk will rise to the top and form a cake. Both the hard part and liquid part are used.

Now peel and chop fine 6 little white onions. Wash the white part of 4 leeks and cut in one-inch pieces. Cut up fine 2 green peppers and a big piece of preserved ginger. Brown the onions in 4 tablespoons of butter, then brown the duck in the same butter, being careful not to burn the onions. Sprinkle the duck with 2 or 3 tablespoons of good curry powder and salt and pepper. Add the leeks and the peppers, also the ginger, and moisten with the second extraction of the cocoanut milk. Cover tightly and simmer gently for fifteen minutes, then add the first extraction of cocoanut milk. Cover again and continue to cook until the duck is quite tender, at least an hour and a half. With a spoon, remove as much fat as possible, then add the juice of one lime and place the meat on a platter. Pour some of the juice over it and serve the rest in a gravy boat. Serve at once with fresh lima beans and a bowl of brown rice—which, by the way, takes a long time to cook, at least an hour and a quarter. Serve apricot and date chutney with the duck.

This amount will serve from eight to ten people.

APRICOT AND DATE CHUTNEY. Stone, weigh and chop up 1 pound each of dates and fresh apricots. Dried apricots may be used, but should be soaked for an hour first. Grind 2 small cloves of garlic with 3 tablespoons of preserved ginger. Put ½ pound of white seedless raisins in a big enamel pan, add the apricots and dates, ginger and garlic, ½ pound of light brown sugar and a scant half cup of salt. Then add enough cider vinegar to cover well and simmer for an hour and a half, adding more vinegar if too dry. Cool and put in sterile jars. Seal tight. This makes 6 small jars.

VEGETABLE CURRY. Peel 4 potatoes and cut in half-inch squares. Shell ½ pound of green peas. String and cut in half-inch pieces a handful of string beans. (*Continued on page 76*)





A LONG ISLAND HOME REACHES OUT-OF-DOORS





AT THE charming country place of Mr. Williston Benedict at Great Neck, L. I., the garden has crept into the house and the house into the garden in a delightfully confusing way. One is continually outdoors, whether dining on the terrace or in the dining room with espaliered trees painted on its greenish white walls, and indoor shutters painted green, white and cherry red. And this fresh, natural atmosphere pervades the house

The dining room, illustrated above, is completed with French Provincial furniture—the chair seats red checked gingham, and curtains of white net with red bows. A mirrored fireplace, above right, imparts an airy aspect to the living room. Beside it is a chair in acid green velvet and another in old white. Tables filled with growing vines stand nearby. Walls are chalky white and curtains are a coarsely woven, white fabric with green and white fringe under mirrored cornices. Rugs are white fur

In the same room is a bridge group, right, chairs upholstered in gray-white cut velvet. The curtain material covers an easy chair. Green and white fringe trim. In a sunroom behind this corner, curtains like those in living room hang on green poles. White damask and green and white chintz upholstery

A white iron dining group stands under a blue and white awning upon the terrace, opposite. Blue and white wicker furniture catches the shade beneath a Maple tree. Pierre Dutel, decorator



EUGENE HUTCHINSON

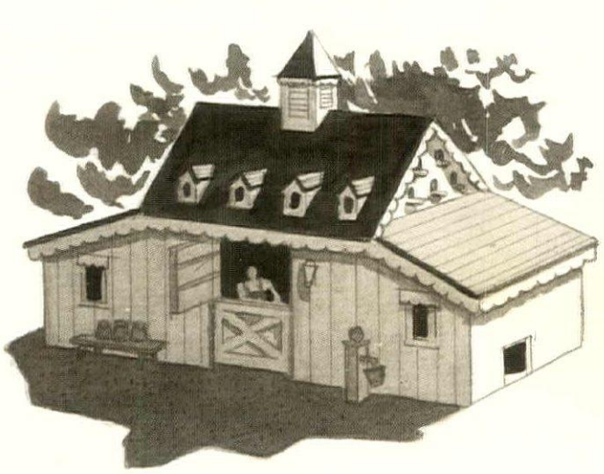
A HORSE AND A COW ON THE SMALL PLACE

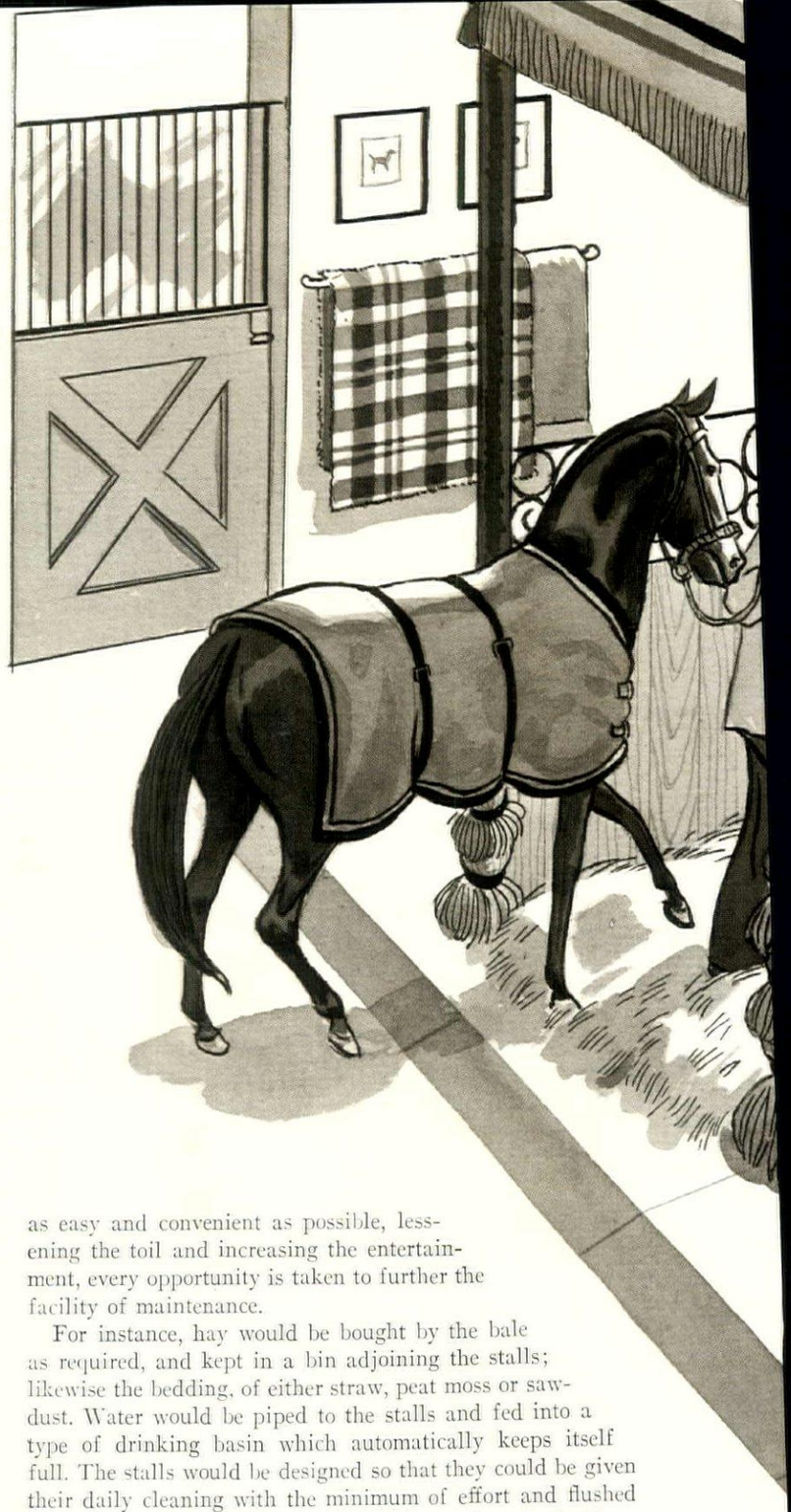
By Richard Pratt

A STABLE and all its accoutrements! On the wall neat rows of forks and brooms and brushes; the stalls and bins; the sharp sweet smell of animals and hay; the horse glancing around from a manger full of timothy, the cow looking up with a sigh of indifference; and the yard outside the stable door, the fence, and the gate into the garden; and from the garden the stable yard and the stable, with scalloped eaves, and a very minor cupola sprouting from the ridge.

Some such alliance of animals and architecture can do more for the pleasure and appearance of the small place than it would be safe to assert in a magazine that also promotes the possibilities of the garden, gazebo and garage. If it were a goat and a sheep instead of a horse and a cow, or if it were rabbits, or fancy fowl, or pigeons, or bees, the only differences would lie in the types of diversions and decoration. For the amount of ornament and pleasure animals and their habitations can provide depends less upon their size, value and importance than upon your fondness for the creatures and your feeling for the looks of their places in the layout of the grounds. And also, of course, upon your having only those animals you can conveniently support in comfort, and whose quarters you can keep in the normally neat condition of a garden, lawn or living room.

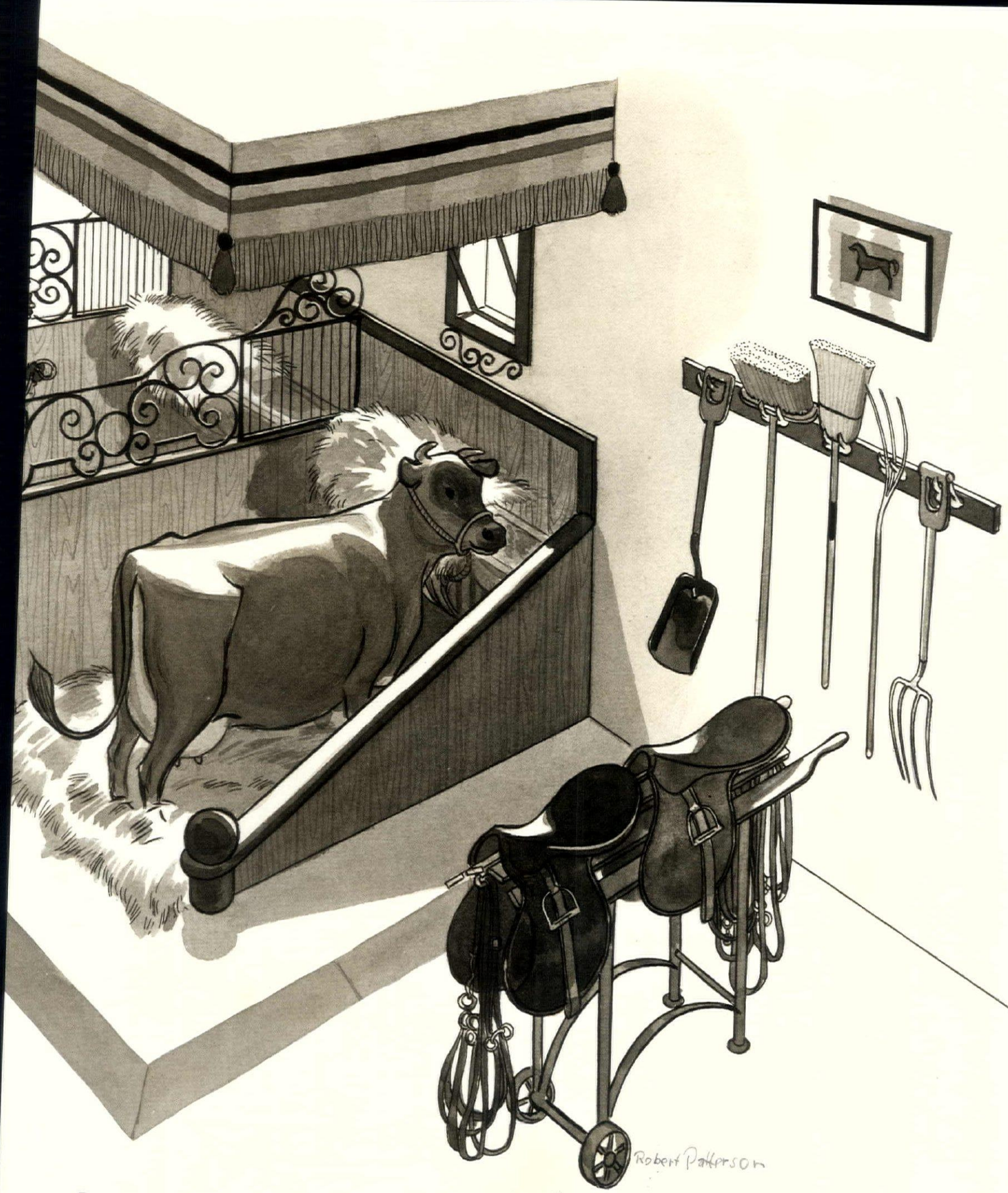
The stable here makes no pretensions. It is meant to be merely simple, trim and expressive. It would "go" with (or it could be designed to match) almost any style of architecture, just as it could be of another shape or size, or be remodeled from or added to an existing building. The practical thing is that it need be no larger than this for a horse and cow; and for a single animal it could naturally be somewhat smaller. The idea being to reduce the arrangements for keeping a horse and a cow to the simple, modest, compact terms of the small place where matters of space, upkeep and expense are fairly important. And the idea also being to make the keeping of animals as easy and convenient as possible, lessening the toil and increasing the entertainment, every opportunity is taken to further the facility of maintenance.





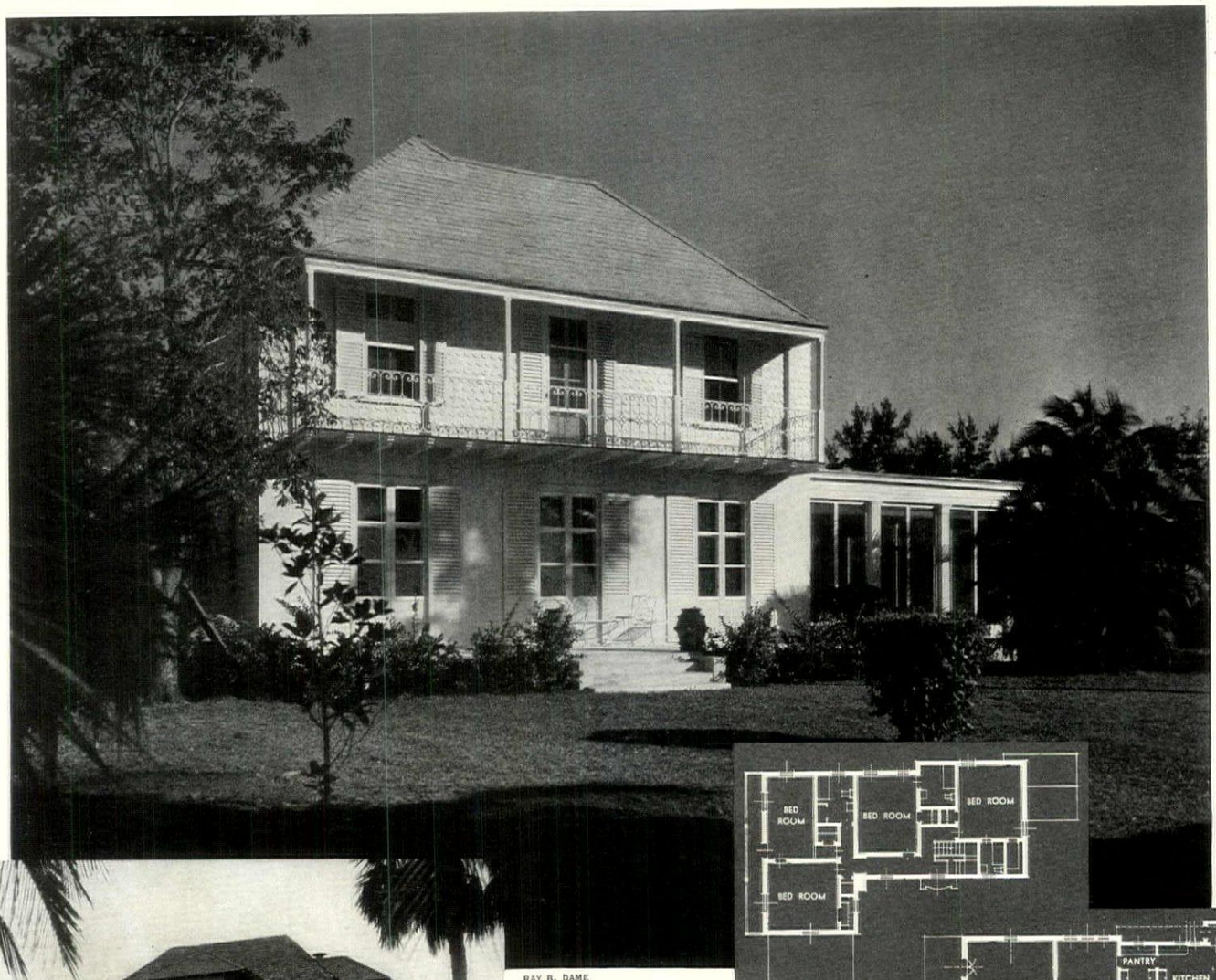
For instance, hay would be bought by the bale as required, and kept in a bin adjoining the stalls; likewise the bedding, of either straw, peat moss or sawdust. Water would be piped to the stalls and fed into a type of drinking basin which automatically keeps itself full. The stalls would be designed so that they could be given their daily cleaning with the minimum of effort and flushed out every so often with a hose. For the various feeds, there would be a four-part bin planned and placed for the greatest accessibility. Saddle, bridle and harness (if any), and all the leather-cleaning equipment, together with all the minutiae of the stable, which might otherwise get lost or gather dust, would be kept in a glass-doored cupboard. Other impedimenta of the stable, such as forks, brooms, brushes, would be arranged on hooks on the wall back of the stalls. In a little stable like this, properly equipped and arranged, the twice-daily operations of grooming, cleaning and milking can be accomplished ordinarily in thirty or forty minutes.

If the stable is correctly built and kept in order it can be placed as close to the house as a garden or garage. That means particularly giving strict attention to the drainage and ventilation, both easy matters to devise in advance but difficult to regulate as afterthoughts. One method of making the stall floors and providing for the drainage is shown in the drawing on page 73, which also indicates (*Continued on page 73*)



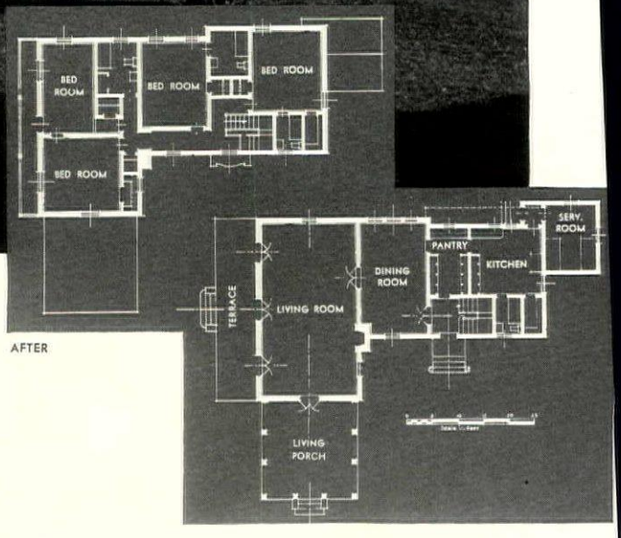
THE fact that the stable on a small estate becomes a sort of show-place should influence the owner to have regard for such simple decorative features as shown in the one above, part of the barn at left. Here every bit of equipment has a definite place and the whole room is so laid out that it may be kept neat and clean with minimum effort. Plan on page 73

THIS is the second article of a series on the various animals that are appropriate for the small country place. The first, in the April issue, generalized on the entire subject of animals for the country and gave suggestions for laying out a little farm group. With this article, Mr. Pratt begins discussing in detail individual animals, their housing and care

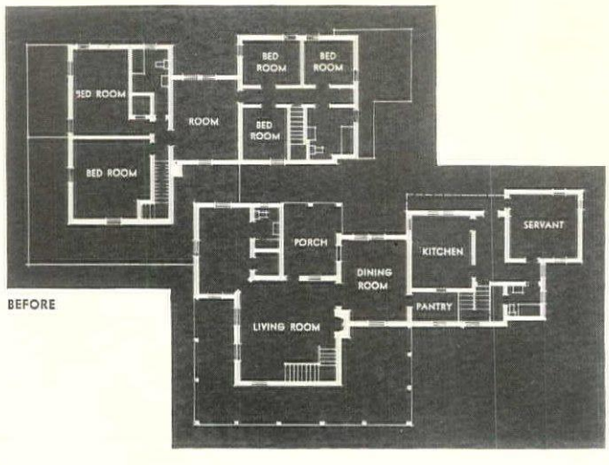


RAY B. DAME





AFTER



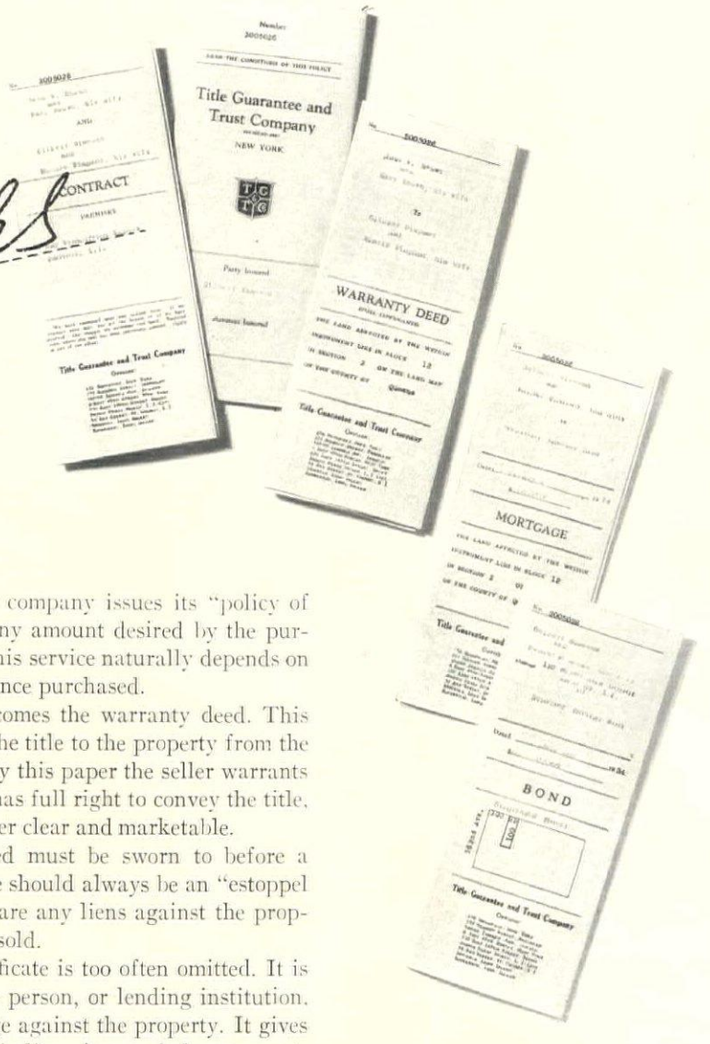
BEFORE

Florida turns to remodeling

At Palm Beach, Mrs. N. G. Drake called in Howard Major, architect, to work changes in the appearance and arrangement of her house. On the outside, a needed unity of mass and definitely more pleasing lines were accomplished by replacing the porch roof with a balcony covered by extension of the roof, new fenestration and elimination of the dormer. A pleasant, covered terrace is thus provided at the front of the house, and a glassed-in living porch at the right side

Indoors many changes have been made to modernize arrangements. The living room was extended through to the rear by elimination of the small bedroom and bath that were formerly on the first floor, and the kitchen and pantry brought into better relationship with each other and with the dining room. On the second floor, a third bathroom was added and one good-sized bedroom has been substituted for the three very small ones at the rear

Signing the Papers



IT IS no longer difficult to insure oneself clear title to a desired piece of property. On this page we exhibit, for your guidance, the several instruments that should be in every home-owner's dossier.

First on the list, at the right, above, is the contract of sale. In this instrument will be found the terms of purchase and a description of the property.

In the majority of transactions for the purchase of property, it will be found that there is a lien against the property in the form of a mortgage. The condition of this mortgage, the time it has to run, the amount of it, the interest it bears and the name of the person or lending institution it is held by, should be clearly stated in the contract of sale.

The contract of sale, like the other papers on this page, must be signed by man and wife, whether they be purchasers or sellers. Otherwise they are invalid.

When the contract of sale has been read and approved by a lawyer, it is signed and a down payment, usually ten to fifteen per cent of the amount of the agreed purchase price, is paid by the purchaser to the seller. This down payment is contingent on the purchaser's ability to secure clear title to the property.

Insurance of clear title should be secured through a search of the title made by a title company. The "policy of title insurance" is the second on our list of papers above. It usually takes a title company a week or ten days to make the search.

The title company investigates the "title chain" for at least twenty years, to make sure that in that time there have been no defects in the papers which may have been signed to establish the ownership of this particular piece of property.

The company also looks for encroachments on the property: other property which actually encroaches on the property investigated; easements: public water mains, etc., which may run under the property and, by the terms of franchise, be subject to removal or repair at any time; restrictions: zoning ordinances, etc.; assessments: cost of improvements of land, in the form of sidewalks and paving, which may be assessed against the property; unpaid taxes are also investigated by the company.

If unpaid taxes or assessments are found, their amounts should be deducted from the terms of purchase. If there are any liens against the property, in the form of mortgages, etc., these should be revealed by the title search, if they have not already been stated in the contract of sale. If no defects are found in the title, the title company issues its "policy of title insurance" in any amount desired by the purchaser. The fee for this service naturally depends on the amount of insurance purchased.

Next on our list comes the warranty deed. This instrument conveys the title to the property from the seller to the buyer. By this paper the seller warrants to the buyer that he has full right to convey the title, and warrants it forever clear and marketable.

The warranty deed must be sworn to before a notary. With it, there should always be an "estoppel certificate", if there are any liens against the property which is being sold.

The estoppel certificate is too often omitted. It is a certificate from the person, or lending institution, who holds a mortgage against the property. It gives clear definition to this lien. Any verbal agreements and off-the-record alterations in the conditions of the mortgage must be stated in this certificate.

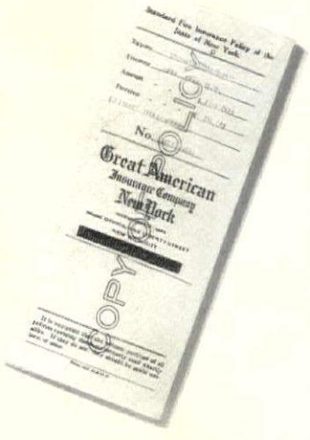
The next two papers on our list are the mortgage and the bond, or mortgage bond, which is merely a collateral note secured by the mortgage.

If there is a mortgage already on the property, and there usually is, it is not wise for the buyer to assume the mortgage and take over the bond. These should remain in the name of the seller of the property. In this way, in the case of foreclosure, the seller of the property is liable to the full amount of the property, not the buyer. The buyer merely contracts to pay the interest on the mortgage. He is not liable for the principal unless he assumes the bond.

In buying land, say a 100x100-foot lot for $5,000, the seller will usually ask the buyer for half cash and the remainder in the form of a mortgage. In this case, the buyer signs the mortgage and the bond in the amount of $2,500.

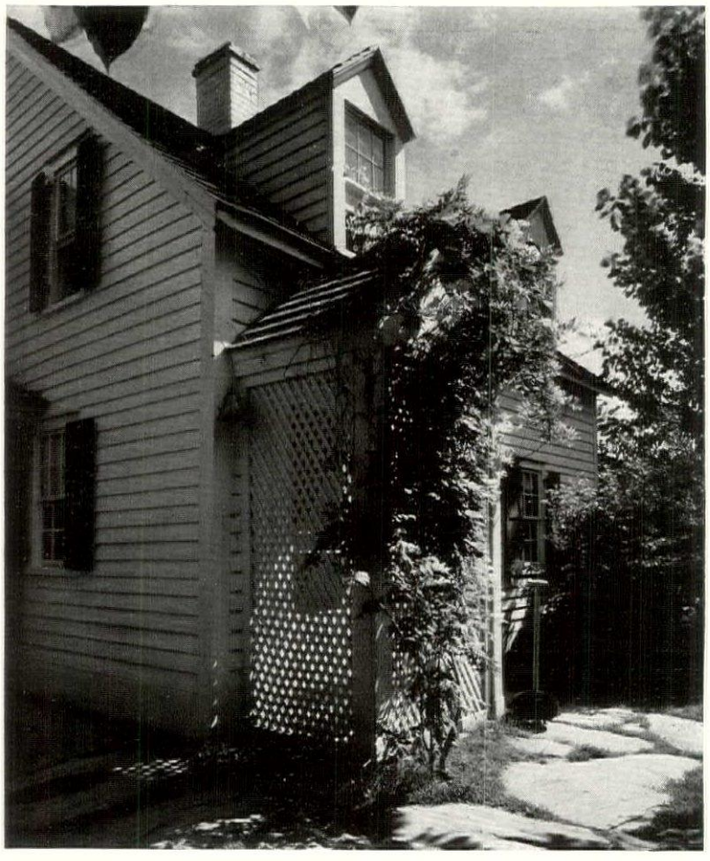
The last paper on our list is a fire insurance policy. The mortgagee, whether it be a bank or an individual, usually requires fire insurance in the amount of the mortgage. Such insurance is, of course, payable to the mortgagee and it is so stated in the mortgage. The mortgagor may, and usually does, take out more fire insurance in his own name.

(EDITOR'S NOTE: Inquiries about financing subjects will be answered by House & Garden's Home Financing Department. See page 65.)





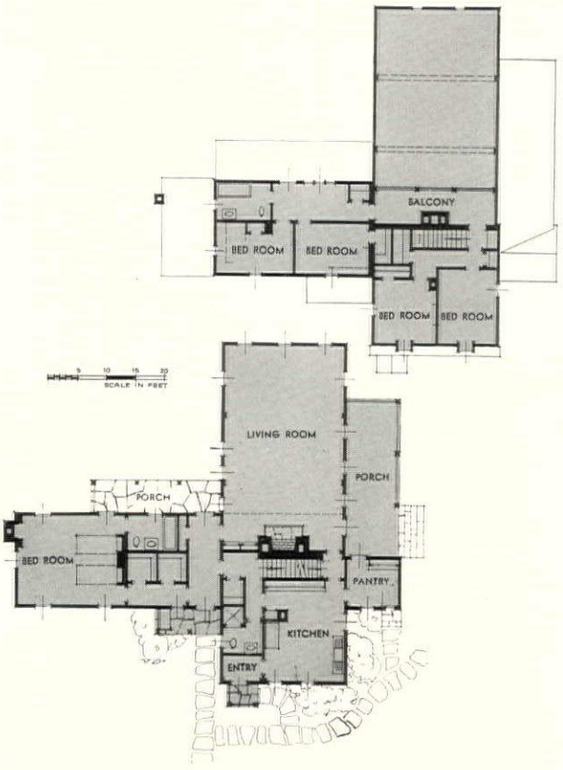


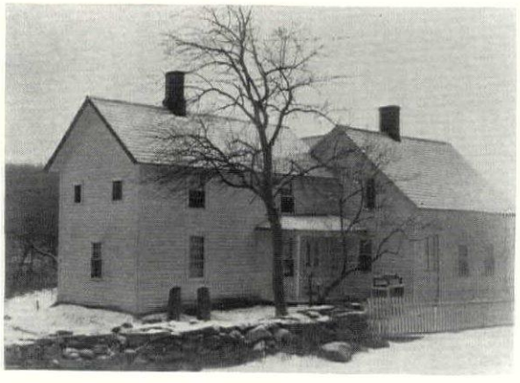


A remodeled Connecticut house retains its fine old character

ALTHOUGH the exact date is unknown the type of construction proves this house at Sharon, Conn. to have been originally built late in the 18th Century. At that time it consisted only of what is now the kitchen wing. Somewhat later another house was moved alongside and added on, and still later a new wing was added directly behind the oldest unit. This was the house, as shown in the two smallest photographs on these pages, when the present owner commissioned Mr. R. C. Hunter, architect, to modernize it. It was definitely stipulated, however, that exterior changes should be held to an absolute minimum so that the interesting story of the house should not be concealed. With what success this condition was met, and the house still keyed up to present-day living, the other photographs and floor plans clearly attest



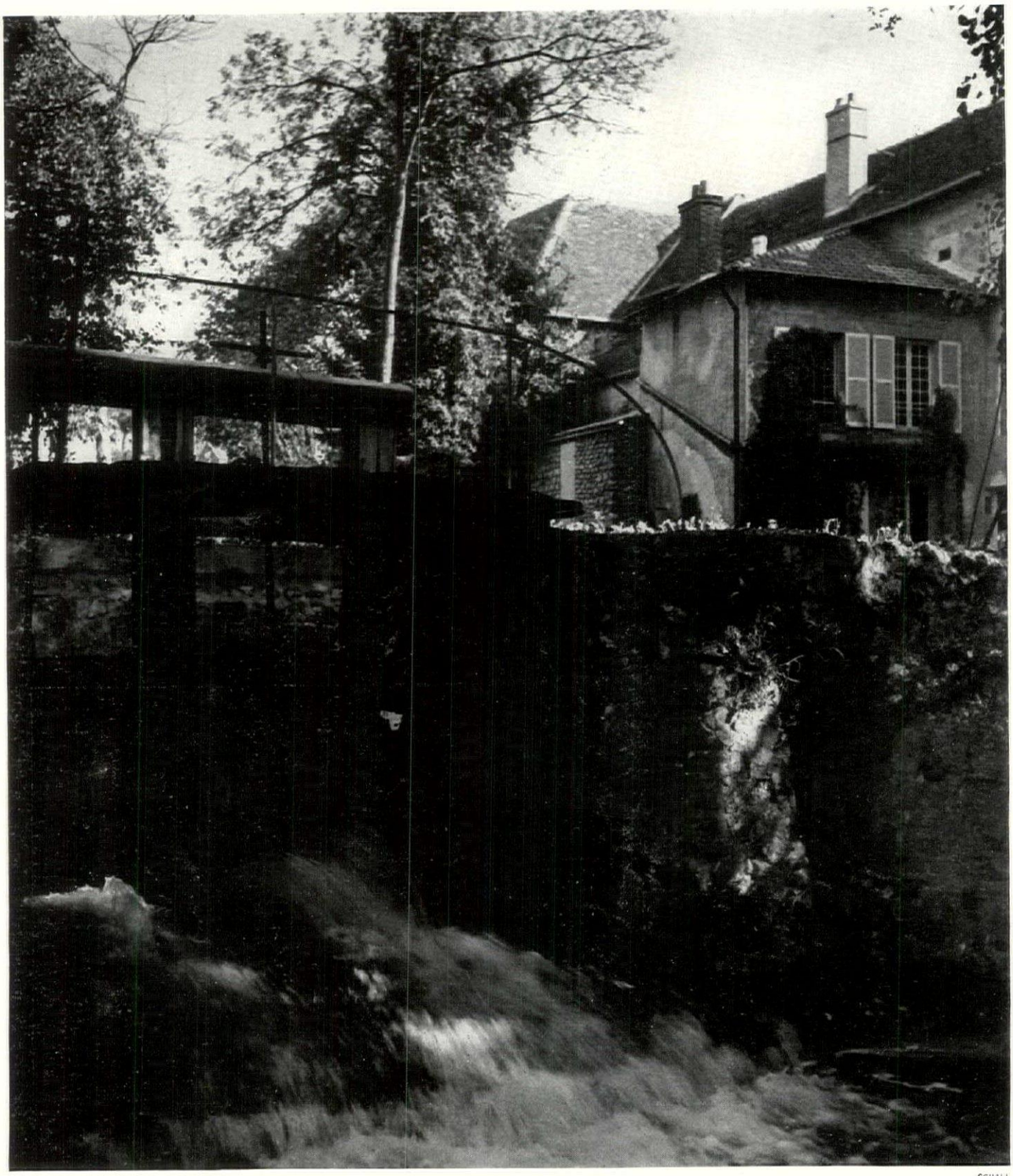






ADOLPH STUDLEY, JR.

THE view at the top of the opposite page shows the living room end of the house as remodeled; breaking into this is a photograph taken from about the same point before work began. The other view opposite shows the kitchen wing and the service entrance. Immediately above and at the right are "before and after" pictures of the bedroom wing. The entrance shown here opens to a hall that ends at a porch alongside the living room. As may be seen by the plans above, the huge two-story living room has been made the principal feature of the house. This is also used for dining. On the first floor is a large bedroom with private bath. The second floor is made up of four bedrooms and a bath. On this floor a balcony overlooks the living room. The exterior treatment has been kept simple and unaffected, as the character of the surroundings demands



THE OLD MILL STREAM STILL FLOWS ON

SCHALL

Three centuries a mill —now a country house

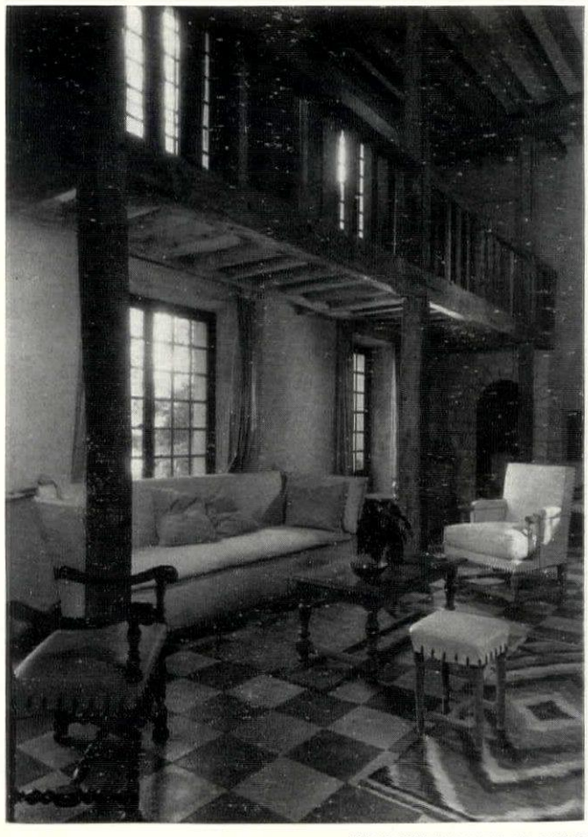
WITHIN an hour's drive of Paris, at Combs-la-Ville, lies the Moulin de Breuil, the summer residence of Mme. Helena Rubinstein. Three hundred years an old mill, it recently has been transformed into an enchanting country house containing every modern comfort. Above is a view of the 17th Century exterior, which has been wisely left untouched, and the rustic bridge beneath which courses the original mill stream. At the right is the rear of the house showing the large arched window which is directly opposite a "look-out" of the same proportions in the front wall, thus giving a magnificent sweep of the grounds on either side. Long boxes of flowers bank the walls bordering the mill stream and beyond the clumps of trees over the bridge at the left is a series of landscaped gardens



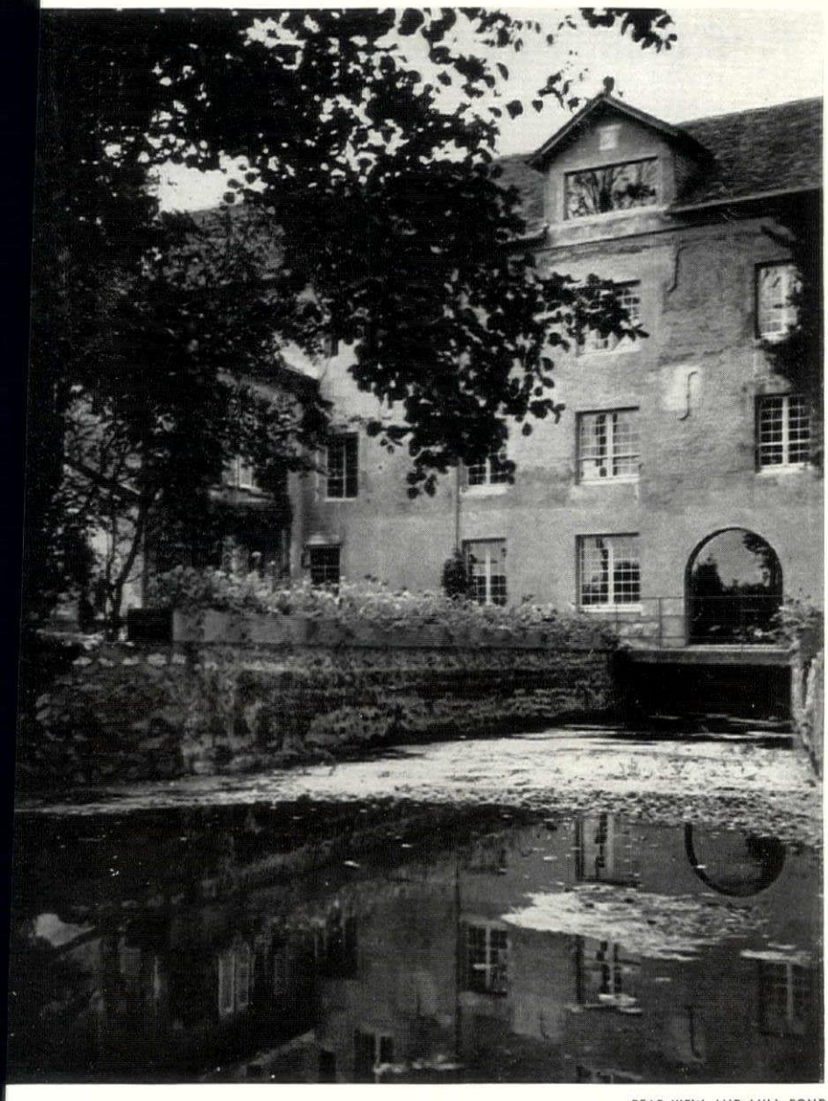
COMBINATION LIVING AND DINING ROOM



DINNER AT EIGHT IN THE MOULIN DE BREUIL



THREE-HUNDRED-YEAR-OLD BEAMS



REAR VIEW AND MILL POND

THREE views of the huge combination living and dining room in the Moulin de Breuil, the summer residence of Mme. Helena Rubinstein at Combs-la-Ville, France, appear above. Walls are rough plaster, the floor black and white flagstones. Light notes are introduced by apple green chintz curtains, oyster colored hand-woven string used on the seats and backs of the dining room chairs, and the white leather upholstery on couches and stools. The gallery, which runs around three sides of the room, is constructed of wood three hundred years old taken from small buildings on the site of this ancient mill. The dining table which is built around the huge beams reaching to the two-story-high ceiling can be adjusted to seat from six to twenty people

hawaiian
flower arrangements

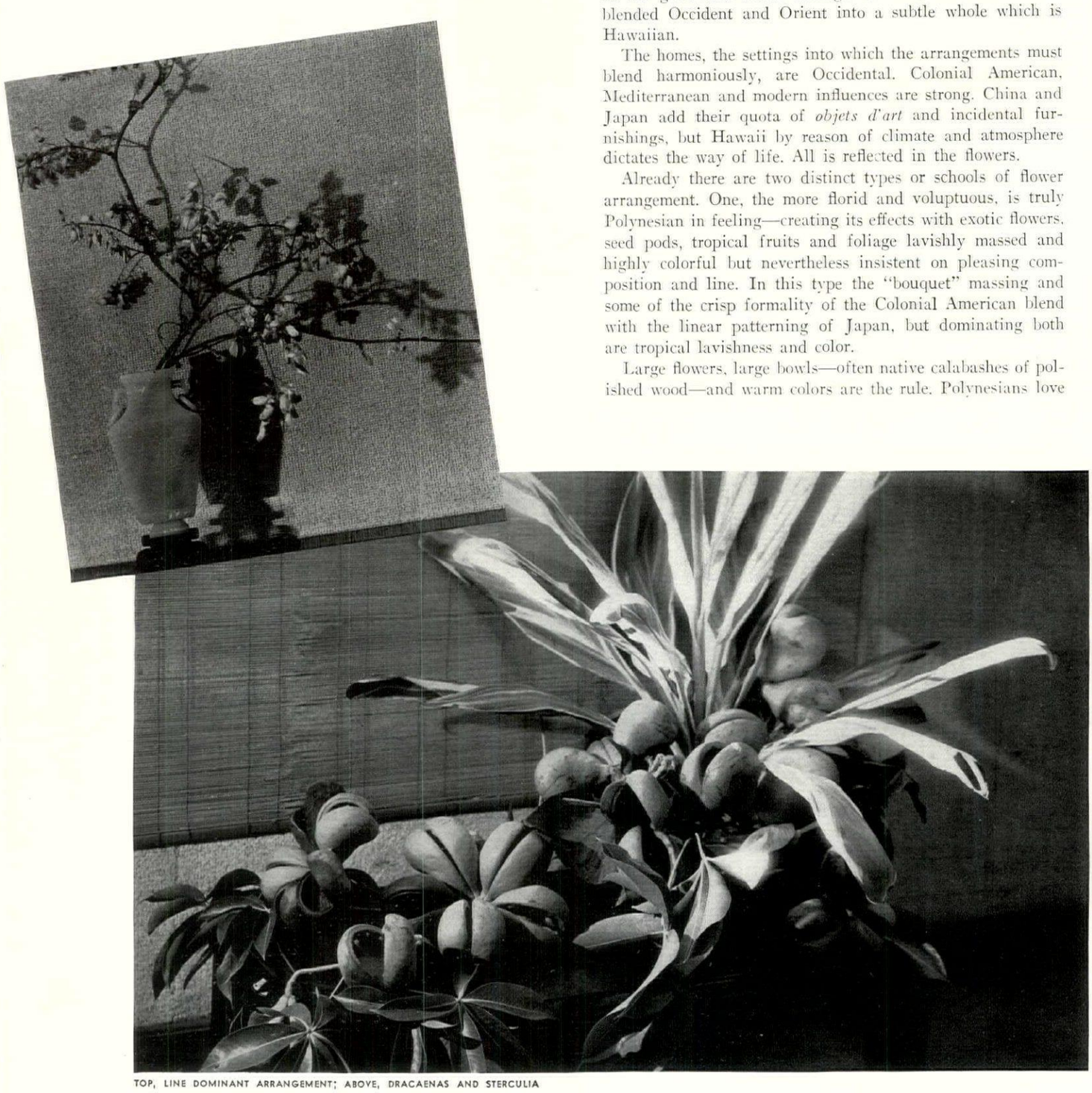
IN THE eternal springtime-summer of Hawaii, flowers are loved with the intemperateness of the tropics. There *must* be flowers in the home. They are as vital to the whole as tables and chairs, and the arrangement of them becomes of paramount importance, meeting with intelligent appreciation as an expression of creative art.

Japanese servants fashion with deft fingers adaptations from their old homeland; mistresses vie with one another in creating conscious beauty from flowers of all sorts and kinds; and because it is the Polynesian way to adopt and assimilate all the grist that comes through its mill, the Islands have blended Occident and Orient into a subtle whole which is Hawaiian.

The homes, the settings into which the arrangements must blend harmoniously, are Occidental. Colonial American, Mediterranean and modern influences are strong. China and Japan add their quota of *objets d'art* and incidental furnishings, but Hawaii by reason of climate and atmosphere dictates the way of life. All is reflected in the flowers.

Already there are two distinct types or schools of flower arrangement. One, the more florid and voluptuous, is truly Polynesian in feeling—creating its effects with exotic flowers, seed pods, tropical fruits and foliage lavishly massed and highly colorful but nevertheless insistent on pleasing composition and line. In this type the "bouquet" massing and some of the crisp formality of the Colonial American blend with the linear patterning of Japan, but dominating both are tropical lavishness and color.

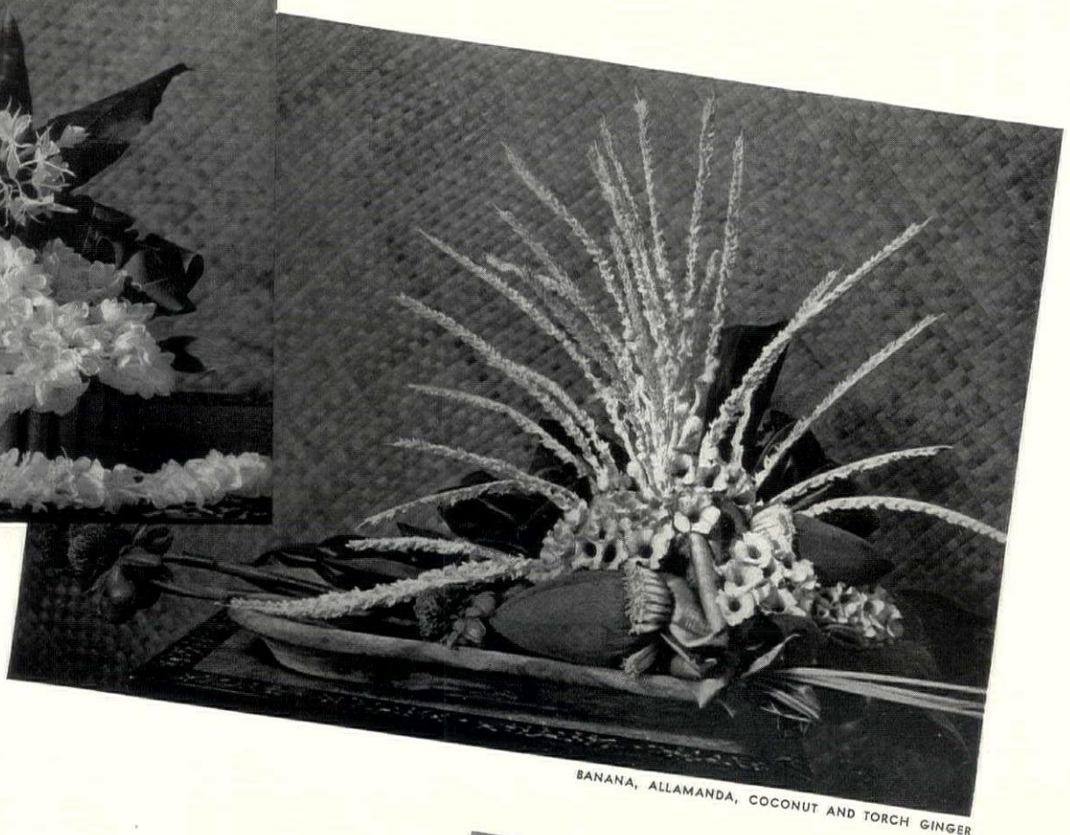
Large flowers, large bowls—often native calabashes of polished wood—and warm colors are the rule. Polynesians love



TOP, LINE DOMINANT ARRANGEMENT; ABOVE, DRACAENAS AND STERCULIA



GINGER, HEDYCHIUM AND PLUMERIA



BANANA, ALLAMANDA, COCONUT AND TORCH GINGER

purples, reds and yellows. Yellow is their most festive color, sacred to Laka the patron goddess of the hula dancers. Foliage, especially the shining green leaves of the *ki* (*Cordyline terminalis*) and their cousins the red and variegated leafed Dracaenas, is almost inevitable. Highly colored ornamental Croton foliage is often incorporated into the arrangements with Ginger or Banana flowers and clusters of fragrant Plumeria or hibiscus. *Leis* of yellow Ginger blooms or even those of the regal gold Ilima may spill out to one side, or perhaps the pale wax-yellow spires of the young Coconut bud will add height and grace to the mass.

The second type is more adapted to the everyday, though arrangements of the florid school, using other colors and less exotic and smaller "garden" flowers in massed combinations are not infrequent and often very lovely. In the more restrained second type of arrangements the stress on linear beauty and composition is borrowed directly from the Orient by adapting the principles of the ancient flower art of Nippon to Americanized uses.

Mere imitations of Japanese flower arrangements are fortunately as sterile as imitations of anything else. Suitability—expressed in the appropriate choice of floral material for the season of the year, in the harmony of the flowers to the container, and in the relationship of the arrangement itself to the room in which it is to be placed—is the keynote of Ikebana. It is with this idea of suitability well in mind, and from a general understanding of the technique of the Japanese flower design, that the Second Hawaiian school of flower arrangement is developing its working base, modifying the strictly Oriental to blend with tropical flowers and settings.

The simplicity and style possible with these line dominant arrangements adapt them particularly to modern tastes and modern homes. They appeal especially to the true lover of flowers, for these arrangements may (*Continued on page* 76)



SCARLET BLOSSOMS OF WILIWILI

Travel—with the comforts of home

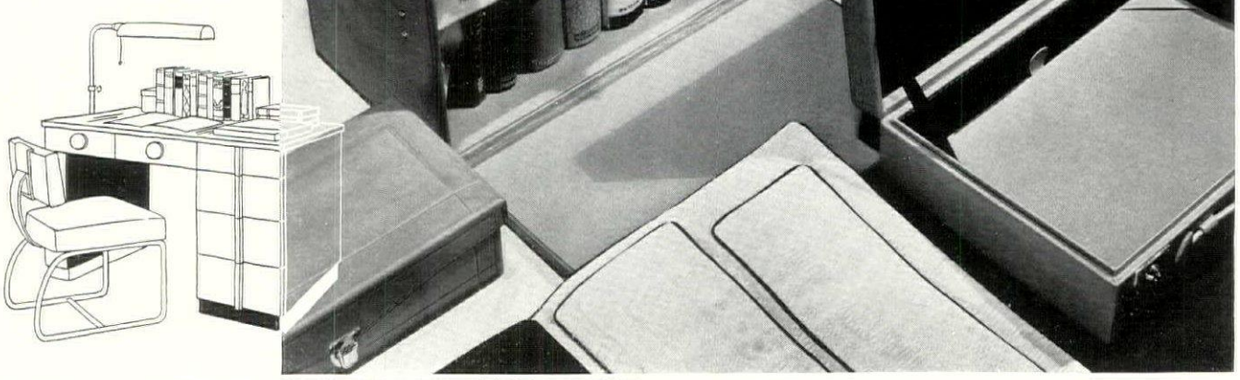


GENTLEMAN'S CHOICE

• Now a man may transfer the contents of closet and bureau to luggage built marvelously light and compact for plane and motor. Witness, left: Far corner, duffel bag: Saks-Fifth Avenue. Center row, front to back; Talon-fastened pigskin kit bag; flexible Touraider, opens flat for packing; Wheary Aviator case, of carabao rawhide (Malay water buffalo to you): all, Abercrombie & Fitch. Beyond these, Bryon & Bandy extensible week-end case, and Hartmann Bondstreeter; for longer trips, Hartmann rawhide steamer wardrobe trunk and capacious striped canvas Tourobe: all from Saks-Fifth Avenue

• Men's accessory luggage. Below, Hamley toilet kit, a classic: Abercrombie & Fitch. Book-box for your travelling library: Arthur Gilmore. Cowhide attaché case: Macy's. Black-and-white folding case for evening shirts, ties, collars and scarves: Bournefield

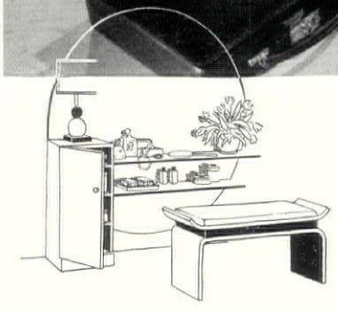


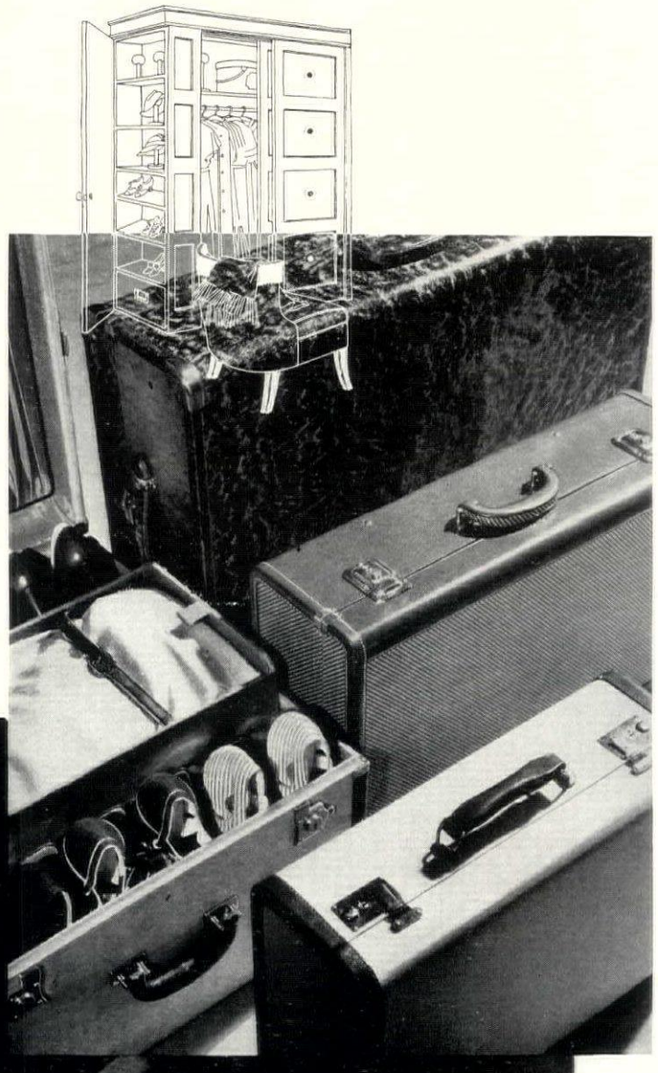


READING AND WRITING AND DRESSING EN ROUTE



BOUDOIR ABOARD







• When a lady travels, clothing and accessories slip neatly into place, just as they do in drawers and on shelves at home. Above, toiletries and little luxuries. Brown case with white fittings sensibly grouped in drop-front compartment, and alligator Victoria case for bottles and jars: Saks-Fifth Avenue. Black seal jewel case with suède-lined interior: Abercrombie & Fitch. Traveller's pillow, lightweight throw in matching plaid zipper case: Chez Veli

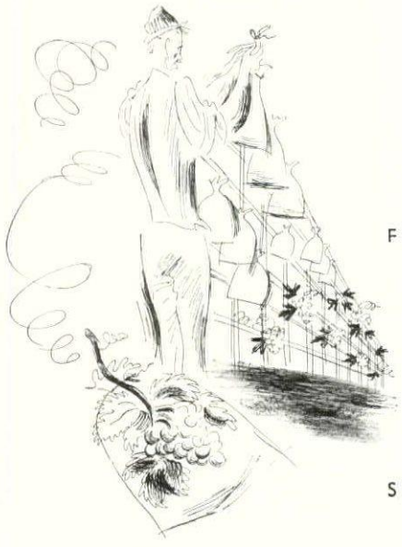
• A lady, travelling light, telescopes her wardrobe into luggage like that above, right. The brown and beige color scheme is attractive. Wheary rawhide shoe-hat case and Byrd cloth overnight bag: Abercrombie & Fitch. Brown tweed and leather suitcase: Altman. In the background, Wheary wardrobe hanger case of carabao: Abercrombie & Fitch

• For longer journeys, consider this smart luggage ensemble, all blue and gray. Oshkosh streamline wardrobe trunk of striped blue fabric; hat box and small suitcase of navy blue pin grain cowhide with inlay of ivory rawhide; all from Oshkosh Luggage Shop. For shore excursions, Hartmann gray rawhide hanger case: Saks-Fifth Avenue. For last-minute packing, a soft double-handle bag; Arthur Gilmore

NYHOLM

THE LONG AND SHORT OF TRAVEL

ACTIVITIES FOR GARDENERS IN JULY



FIRST WEEK

Well-grown Strawberries are one of the best of the home fruit crops, in the estimation of birds no less than of humans. So enticing are they, in point of fact, that some of us are inclined to stop talking about "our feathered friends" and make vitriolic remarks about "those infernal birds that won't leave my berry bed alone." There's only one sure remedy, apparently, and that is to cover the planting with some kind of netting that will shut out the catbirds and two or three other species that do most of the damage to the ripe fruit. You can buy nets for this purpose.

Heat and drought are likely to form an unholy alliance against the garden at this season—an alliance that will do untold damage unless effective steps are taken to break it. The best immediate controls center around the supply of moisture in the soil, as nothing really can be done about the temperature. Fortunately the majority of garden plants can stand all but near-record summer temperatures if given enough water at their roots. It is largely a question, when you water, of getting the liquid well below the surface. Mere sprinkling does little good.

It is an excellent policy to keep all the ground in the vegetable garden producing some kind of crop throughout the growing season; to let it lie idle for any length of time is wasteful and also productive of weed development. This does not mean that everything planted must be a food crop; on the contrary, at intervals a cover crop should be sown whose sole purpose is soil-improvement. Clover, Vetch and Cowpeas are among the plants used for this purpose. They are turned under by spading or plowing before maturity, thus improving the soil.

SECOND WEEK

Aphids or plant lice are likely to appear at any time through the summer, especially during hot weather. They may attack the new soft growth on trees and shrubs, or a wide variety of annual and perennial flowers, sucking out the juice from the stems and leaf veins to a serious if not actually fatal degree. You will do well to keep a sharp lookout for these pests and get after them promptly if they appear. The standard remedy is a thorough spraying with some good nicotine mixture, repeating the treatment ten days later to catch the second brood.

There can be little argument with the statement that the neatest way to grow Tomatoes, and the one productive of the highest quality fruit, is pruning them to one or two main stalks which are tied up to strong individual stakes. Some of the side branches on these stalks are entirely removed and others pinched back sufficiently to keep the whole plant rather pillar-like in shape. The net result is a comparatively small number of large Tomatoes which develop perfectly and practically eliminate waste through overcrowding or faulty ripening.

It is a common garden practice to soak large seeds in water for a few hours before sowing them in dry summer weather. This does encourage germination, but if the germinating seeds encounter powder-dry soil their new-found life will be of short duration. A far better plan is to soak the soil instead of the seed, preferably giving it a thorough drenching and then, after the water has penetrated deeply, to sow in the usual manner. To paraphrase a common saying, it isn't the heat—it's the dryness that counts, as far as seeds are concerned.

THIRD WEEK

The future welfare of the Asparagus bed depends to a considerable extent on a goodly supply of top growth which is kept healthy through the summer so that roots can store up energy for the next season's growth. This is why the wise gardener gets busy promptly with arsenate of lead spray if he discovers the pestiferous Asparagus beetle destroying the feathery foliage. Also, he will feed the bed heavily during the latter part of the summer, to build up still more the plants' strength and prepare them for heavy production next Spring.

Through most of the eastern states the past spring was decidedly dry, with the result that plant growth generally had a rather hard time of it. The weather was especially difficult for newly planted trees and shrubs which faced the double task of re-establishing their root systems and making top growth at the same time. You were wise if you kept them well soaked with water, and you will be wiser still if you keep right on soaking them once a week all summer, unless we should run into a really rainy spell that soaks them thoroughly.

Cantaloupes are generally looked upon as a difficult vegetable (or fruit) to grow, for they have a way of succumbing to a wilt disease just about the time the melons are beginning to attain some size. This wilt is transmitted to the vines by the small striped Cucumber beetle which feeds on the Cantaloupe stems. The remedy is periodical—and very thorough—spraying with a combined fungicide and insecticide, such as Bordeaux and arsenate of lead mixture. Also, keep the vines growing as strongly as possible, because a robust plant is resistant to disease.



FOURTH WEEK

The new shoots on the climbing Roses are putting in their appearance now and need attention from the time they are a foot or so high. Save them from injury, for one thing, and start training them in the right direction while they are still soft and easily directed. Use care in bending them, though, for they are quite easily broken at this stage. These shoots are used to replace old wood that has become scraggly or overgrown and needs to be cut out at the ground level and removed from the scene. This thinning out can also be done now.

Red spiders are sometimes a serious pest on the small-foliaged types of evergreens, especially in hot weather. They are very minute, yellowish to reddish mites, all but invisible to the naked eye, and their presence is rarely noticed until the needles begin to turn brown and die, for no apparent reason. On small trees, dry sulphur may be dusted or blown in among the branches; for larger specimens, a sulphur spray, driven with some force, is more practical. Sometimes plain water sprayed on with good pressure from a hose is effective as a remedy.

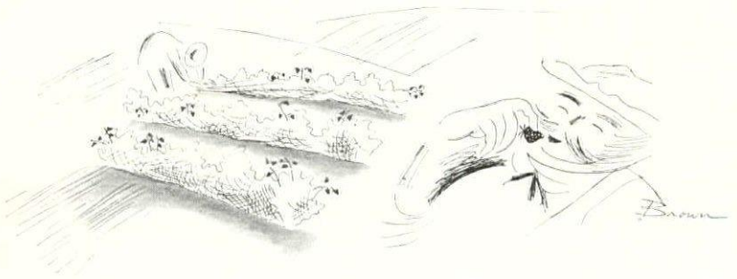
Sowings of Beets and Carrots for a fall crop are timely now. Don't be deterred from making them, just because you may be surfeited with both these vegetables just now—depend upon it, fresh ones will be very welcome in the autumn. And speaking of fall crops, have you tried any of the ever-bearing Strawberries? If not, plan to set out a few dozen pot-grown plants when they come into the market about a month from now. If set out at that time they will be ready to fruit next summer and fall after standard varieties have long since stopped bearing.

FIFTH WEEK

Shallow tree roots, especially those of Maples, draw a tremendous amount of nourishment and moisture from the soil and, once they invade the flower border, are an unmitigated nuisance. Gardens which are within the range of such depredations can be protected by digging out a trench two feet deep and setting in it long sheets of sheet lead or copper as a barrier to the advance of the roots. This is an expensive operation, but it does the work if no cracks are left in the metal wall which the roots can enter and so get to the border.

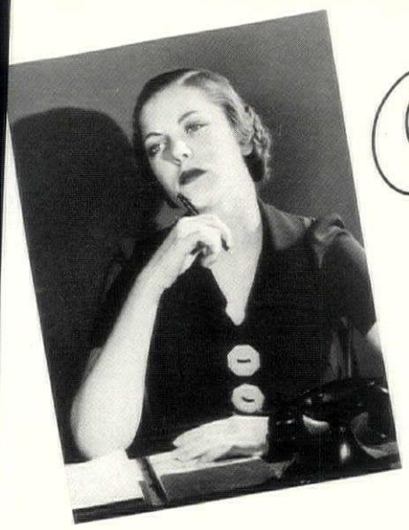
Proper summer watering is not an art—it's a job. When the weather gets really dry, ordinary spraying is useless; nothing short of a slow-running stream from an open hose nozzle will serve for individual trees and shrubs, though the better types of sprinklers and sprinkler systems are excellent for lawns and garden areas. With the hose, open the nozzle wide or remove it entirely, and regulate the flow at the faucet so that it is gentle and does not produce a violent flood. Then let it run for half an hour or more, depending on the situation.

As the grapes approach maturity they may be attacked by wasps or birds which puncture the skin, apparently to get at the juice within. Ordinarily the damage done is not of great importance, but if you want really perfect clusters for a garden club show, for example, it will be well worth while to bag them. Special processed paper bags are made for this purpose and sold by the better-class garden supply stores. You can get full instructions for use of these protective bags at the place where you buy them, or from a good book on growing superior grapes.



"I s'pose mebbe it's kind o' ridic'lous fer an old squ'r'l like me to live a hull lifetime in the country an' never git used to thunder, but durned if thet ain't just the plain fact o' the case. It don't plumb scare me, o' course—leastways, not since I was knee-high to a grasshopper; but still an' all, *I don't like it*, 'specially thet wicked close-by kind that rips through the air with a noise like tearin' the biggest piece o' cloth in the hull world. Yep, ridic'lous, but what ye goin' to do 'bout it? Mebbe thet's the real reason—ye can't do nothin'!"

—Old Doc Lemmon.



Only a thought...

Only a word



....and the soup is perfect!

OVERHEARD in the patter at the luncheon table: "Isn't this soup simply delicious?" ... "My dear, how *do* you manage it?" ... "Don't blame me if I try to steal your cook!" ... Pleasing words, those ... especially since the soup gave you so little previous concern ... a mere thought, an order to your grocer, and that part of your luncheon, at least, was dismissed from your mind.

You were serene because you knew you had really summoned the world's master soup-chefs to start your party ... Often had you depended on Campbell's to give that unmistakable touch of distinction ... and they never failed you.

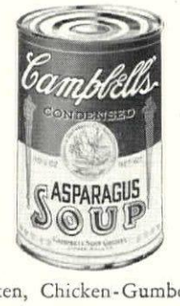
So the little shower of compliments for your Asparagus Soup—Campbell's aiding—is just what you expected ... well deserved, too ... for nothing could possibly be daintier or more attractive than this purée of asparagus succulence enriched with choicest creamery butter, seasoned to the taste's delight. Served as Cream of Asparagus (with milk added), it wins everybody's praises!



Campbell's

Asparagus Soup

LOOK FOR THE RED-AND-WHITE LABEL

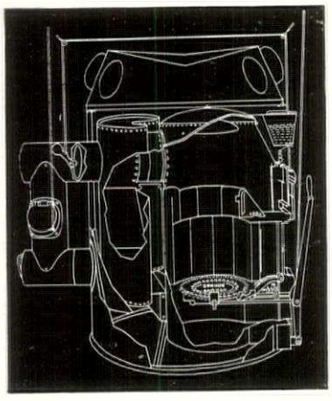




21 kinds to choose from ... Asparagus, Bean, Beef, Bouillon, Celery, Chicken, Chicken-Gumbo, Clam Chowder, Consommé, Julienne, Mock Turtle, Mulligatawny, Mushroom (Cream of), Mutton, Noodle with chicken, Ox Tail, Pea, Pepper Pot, Printanier, Tomato, Vegetable, Vegetable-Beef

What to know about heating units

(CONTINUED FROM PAGE 41)



Steel furnace equally suited to coal or oil. The suspended bell protects the crown from direct heat. L. J. Mueller Co.

with the smallest consumption of fuel. Operating cost rather than first cost should be considered. It is poor economy to buy a "cheap" boiler or furnace that may "eat its head off" year after year and even then fail to do its heating well. Getting the most heat from each ounce of fuel, and getting it at the proper rate for house comfort is a four-part job; first, *the burner's*, to produce complete fuel combustion, without fouling soot, smoke or wasteful residue; second, *the boiler's, or furnace's*, to take up that heat and to transfer it without loss to the pipes or ducts; third, *the automatic controls'*, to regulate or adjust the amount of fuel and draft to the demand for heat; and, fourth, *the system's*, to transmit heat to the air. Economy obviously demands that the burner be fully coordinated with the boiler and controls, and with the system as a whole.

Recently improved boiler and furnace designs take advantage of every principle of thermodynamics to take up the maximum amount of heat. The hot gases are made to come in contact with larger amounts of conducting surfaces and to travel far enough through the boiler passages to give up practically all their useful heat, allowing lower chimney temperatures and providing greater fire safety. The manufacturers accomplish this in various ways, by the shape and size of the heating surfaces and by their arrangement in respect to the firebox and chimney.

Boilers are made either of cast-iron sections containing the water to be heated, or of steel tubes which conduct the hot gases through the water contained in the boiler jacket. In some boilers the tubes are vertical, in others horizontal, depending largely on the types of burners they work with. The new sectional boilers surround the refractory lining of the combustion chamber or "fire-pot", and the sections are cast with fins and corrugations which pick up the heat and transfer it at once to the water.

Within limits, the boiler that has the largest amount of properly located heat-conducting surface for its size is the most economical or efficient. The same is true of warm-air furnaces, but in them the heat is transferred to the air to be circulated, instead of to the water to be transformed into steam. Most modern boilers and furnaces make adequate provision for the domestic hot-water supply by including heating coils which connect with the hot-water storage tank. Some boilers contain enough such coils to eliminate the separate storage tank altogether.

The newer warm-air furnaces are so made that neither the gases of combustion, nor smoke, soot or ash-dust can get into the circulated air. The modern warm-air furnace provides ventilation and much better-conditioned air than the older types. This is largely due to more adequate humidifying devices,—automatically filled, large-surfaced humidifiers. In some of the newer furnaces air-washers or air-filters insure the cleanliness of the air delivered. Furnaces so equipped usually have forced air circulation by means of fans, mounted so as to be noiseless. Blowers are frequently used to increase draft and to insure the combustion of the smaller sizes of coal.

Where the heated air is circulated to the rooms by fan action the basement ducts can be run close to the ceiling or between the ceiling joists, as there is no need to have ducts slope up to allow the heated air to rise. This gives more headroom in the basement and may make a playroom or "rumpus room" possible. Additional room is made available if oil or gas is used as the furnace fuel, for coal-bin space (and dirt) is eliminated.

Probably the greatest economy in the modern heating plant is due to positive automatic action of the thermostatic and time controls. The thermostatic control conserves fuel by adjusting the amount of fuel burned to the air temperature required in the rooms. Thermostats also control the draft, actuating the damper opening-and-closing mechanism. The time control, operating with the thermostat, automatically regulates the day and the night temperatures, saving fuel by allowing lower temperature at night, but supplying more heat at the proper time each morning.

CONVENIENCE. The positive automatic controls of both fuel supply and the amount of air or draft are a matter of convenience. Automatic controls that operate according to the room temperatures eliminate the necessity for attending to the firing of the boiler at frequent intervals, as in the old days. With oil or gas the fuel is supplied automatically, of course.

Automatic coal stokers are now perfected to the point where they not only burn the cheapest grades of bituminous or anthracite coal but the coal may be fed automatically from the coal bin direct to the boiler or furnace. There is no necessity for shovelling. Even the removal of ashes is automatic, ashes being conveyed from the fire pot directly into covered ash cans. In other models there is a supply hopper which need be filled only occasionally. Combustion is so complete that ash removal is less frequent. These simpler model stokers are also available with the automatic ash-removal feature.

The use of magazine type boilers is another way of eliminating the necessity of frequent hand-firing. In this type of boiler the small-sized coal (Number 1 Buckwheat, or Chestnut anthracite) is fed automatically by gravity from the magazine. The magazine need be filled only occasionally, depending on the weather.

Appearance is a matter of convenience, too. The basement heating unit is so attractive in design, material and color that it has made possible the recreation room which now takes the place of the dirt-collecting, blush-producing cellar of a few years ago. Modern fuels have made space-for-living out of the old space-for-fuel-and-ashes. The heating unit is a joy to behold in its insulated jacket of clean enamel and bright metal, with its few well-placed gauges and control units.

SAFETY. And the heart of the heating plant is as safe as it is economical, convenient and attractive. Rigid standards of materials, of workmanship (or "machineship", to coin a more descriptive word), and of automatic safety controls insure positive safe operation at all times. Today the manufacturer is glad to have you insist on absolute safety even in the remote possibility of the failure of the fuel supply, or the ignition, or the water level in the boiler, or even excessive pressure in the boiler or excessive temperature in the furnace. He has provided positive-acting control devices which either correct the cause of the difficulty or stop the entire operation before there is any danger. Such devices actually check up on each other. For instance, the automatic water-feed of the boiler will keep the water at the proper level at all times, but if it should cease to operate because of a broken water main, the low-water cut-off will stop the burner operation, and no damage can be done.

DURABILITY. Of equal importance is the length of time you can expect efficient operation, in other words, durability. That again is a matter of correct engineering design, quality materials, and "machineship", plus careful installation. All of the best-known makes may be relied on to give full service over a long period of years with a minimum of care or servicing. Every machine of any kind, however, needs periodic checking and occasional adjustment to keep it working at its best. It is well, therefore, to select equipment backed by reliable companies. You will then be assured of a truly economical, convenient, safe and durable heating plant, one you can set and forget.

Spices to sharpen dull appetites

(CONTINUED FROM PAGE 33)

really mix, and you will never taste the real thing. But on to the *bouillabaisse*.

After the fish is cleaned and chopped into one-inch chunks, set the pot with a half cup of olive oil on the stove and brown 2 large onions, chopped fine, and 4 cloves of crushed garlic in it. Peel 2 tomatoes and cook them a few minutes with the onions. Throw in the firm fish, cook a few more minutes and add a glass of white cooking wine. After pouring boiling water over the fish until it is well covered, add a pinch of saffron, a bit of thyme, a bay leaf, a laurel and some minced parsley together with a slice of lemon. When this has cooked for ten minutes, add the more tender fish and allow to cook another ten minutes. Then you will have your *bouillabaisse*.

The etiquette of service for it is quite prescribed. The pieces of fish are removed from the pot and served on a separate plate along with the bouillon which has been strained, and poured over a piece of toast generously sprinkled with grated Parmesan cheese. The fish is either eaten along with the soup or after as you choose. Warning! Use the pinch of saffron as directed. It is strong, and while its flavor is unique and stimulating, a little goes a long way and too much will drown out the taste of everything else in the pot.

So much for saffron. But if we are really out for an adventure in the unusually seasoned food, we can almost exhaust the list of both known and rarely used spices all in one dish of curry of Anglo-Indian fame. It is possible to buy the seasoning already mixed, but it is much more fun, to say nothing of the fragrance and freshness of the home-made variety over the ready-mixed kind, where the strength and tang have had plenty of opportunity to dissipate as the months of life on the shelf add up, to go to the grocer's and druggist's, assembling the various ingredients and mixing them at home with the sensation of hocus-pocus and glamor of an ancient alchemist, making the operation so much more amusing. A curry can be made either with chicken, mutton, beef, or lamb, and there is a whole group of powders devoted to the mixtures appropriate for fish.

Here is the recipe for the powder of the true curry fancier, but each spice, besides its flavor recommendation, seems to have become entwined somehow with some native medical advice. So here are the proportions, together with the hints on how to keep healthy:

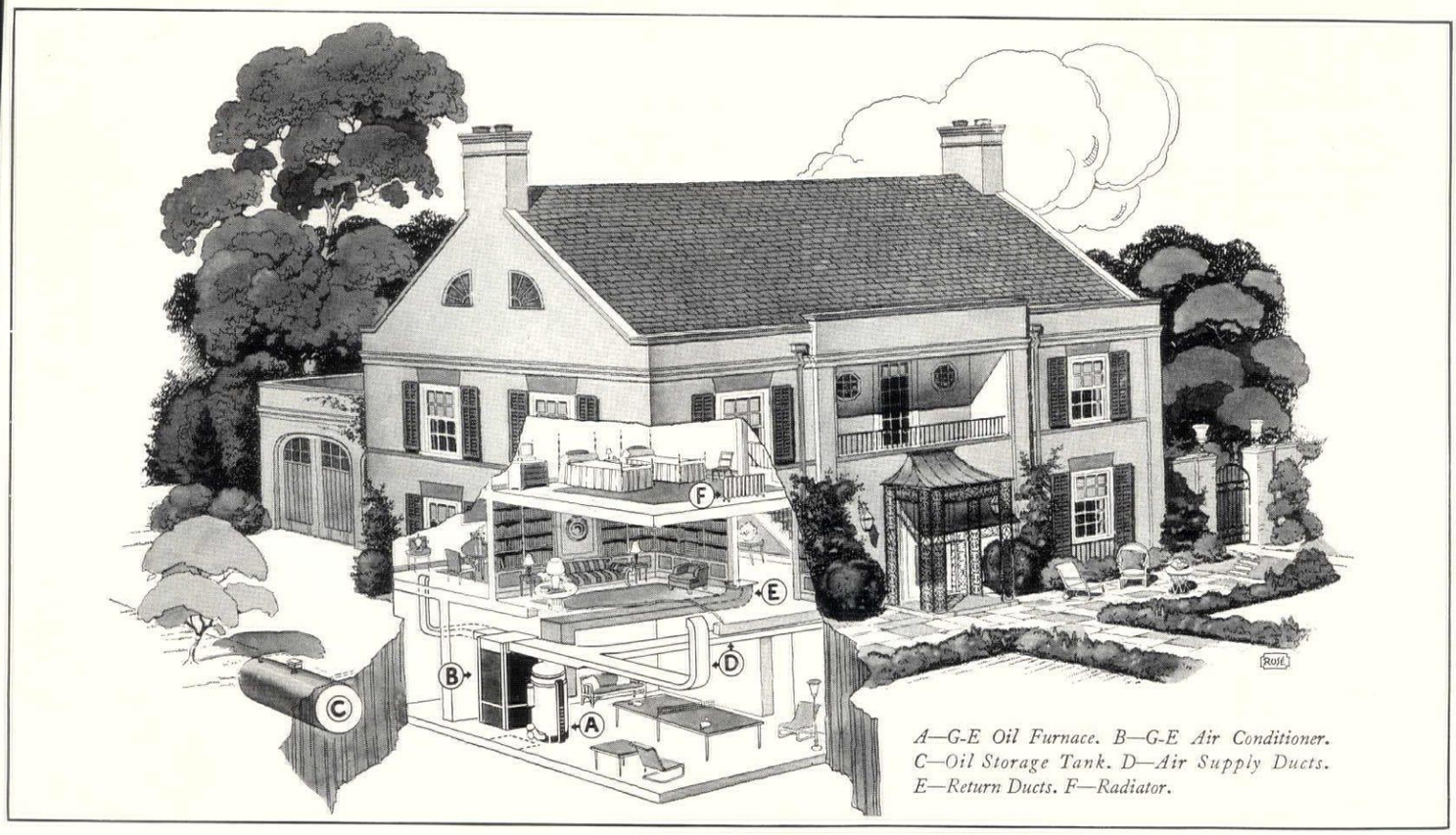
8 parts coriander—good for the system
8 parts cummin seed—a mild laxative
8 parts turmeric—adds color and flavor to appetite and powder
4 parts pepper—discourages biliousness
4 parts ginger—promotes the appetite and is good for colds
2 parts cardamom—promotes the digestion and has an excellent flavor
2 parts fenugreek—slightly carminative
2 parts chili—for flavor, cooling in extreme heat
2 parts mace—highly aromatic
1 part mustard seed—stimulating, strengthening, especially good in summer
1 part cloves and 1 part poppy seed—perhaps the only reason for these two is taste, since no advice is given.

To make a chicken curry with rice, and that is the most delicate of all and seems to be the safest place to initiate American pioneers who have

(*Continued on page 66*)

G-E AIR CONDITIONING IS SO FLEXIBLE

you can do wonders even with an old house



A—G-E Oil Furnace. B—G-E Air Conditioner. C—Oil Storage Tank. D—Air Supply Ducts. E—Return Ducts. F—Radiator.

One way of modernizing an old house with G-E Air Conditioning. Notice that ducts supply the ground floor, while the upper floors retain the radiators of the existing heating system.

IT IS perfectly possible to modernize a well-built old home with General Electric Air Conditioning. The cost is inconsiderable, compared with the comfort-and-health benefits and the added salability.

Examples:

1. If you have steam or hot water heat, you can air condition the entire first floor by simply removing the downstairs radiators and installing distributing ducts in the basement. Upstairs rooms continue to be heated by existing radiators. And as humidity tends to equalize itself upstairs and down, all the rooms will be made more livable by the humidity control of the air conditioning system.

2. If you have warm-air heat, in many cases existing ducts can be used throughout the house.

3. You can air condition, for winter, summer or year-round, a single room (or as many rooms as you please) without any ducts at all. This is accomplished by G-E air conditioning units which look like attractive furniture cabinets.

To determine how your house should be air conditioned, call in specialists. Specialists in your vicinity are the local General Electric Air Conditioning dealer and his staff of G-E-trained men. You can rely upon what they tell you and what they do, just as you rely on the General Electric name as assurance of quality. They will survey your home and submit recommendations and estimates, without cost or obligation to you.

If you are building or remodeling —complete, all-year G-E Air Conditioning for all rooms can be built in as a duct system, at a cost comparable with that of a good automatic vapor heating system. The flexibility of G-E equipment enables it to fit any architectural design. G-E specialists will be glad to work with your architect, beginning with the preliminary planning.



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It is readably concentrated in our new book, "The Home With Air Conditioning Stays Modern." Practical, authoritative, fully illustrated. Mail the coupon today for your free copy.

GENERAL ELECTRIC CO., Air Conditioning Dept. Div. 31613, 570 Lexington Avenue, New York

Please send me, without cost or obligation, your new book, "The Home With Air Conditioning Stays Modern."

Name.....

Street Address.....

City.....*State*.....

GENERAL ELECTRIC AIR CONDITIONING

Six experts design our ideal house

(CONTINUED FROM PAGE 23)

a background, I will put something pleasant to look at: a piece of sculpture —perhaps only a plaster cast to start with—or a fountain, a bench, or an arbor. If I am fortunate enough to command a view, the vista will be left open and attractively framed. I will have room for a tiny lawn, and will plant herbaceous borders against the side walls.

The design of the exterior of the house will be kept as simple as possible, avoiding conscious picturesqueness. The walls will be of one material only —not an ingenious mosaic of stone, brick, wood and plaster. A single feature—probably the doorway—will be enriched, but not overdone.

The interior spaces will be shut off from each other with doors. This statement is not the platitude it sounds. I have seen houses in which the staircase sprawled into the living room, from which the dining room yawned through a golden oak (veneer) Tudor archway. I shall have an open fireplace in the living room. I wish I could afford one in the dining room as well, but I prefer to apply its cost to insulating the floors and partitions against sound. I will be fussy about the proportions of my living room, and will make large scale cardboard models of the room until it satisfies me.

I am faced with a choice from the bewildering array of mechanical contrivances now on the market, that are not only a godsend to the housewife, but an anchor to windward for the possible eventuality of resale. The current slogan of the modernists—that houses are machines to live in—is becoming truer every day.

With all the fabulous recent progress in mechanization, the convenience and delight of the human being are sometimes sacrificed for efficiency. Our cars are stream-lined—but the human body still has elbows and knees and feet, so that it has to writhe its way in and out of the car and take off its hat while inside. The modern bathroom is a marvel of compactness; but be sure to leave room to brush one's teeth with a good follow-through. And select a bathtub that is not too coffin-like, cramped, and set so low it is uncomfortable to get into and out of.

LIGHTING

In comparison with the naked electric bulbs that stabbed our eyeballs a few years ago the modern indirect lighting is certainly an improvement. "Eye-comfort" has been attained, but use indirect lighting sparingly. Otherwise one has the sensation of being immersed in an aquarium: the features of your hypothetically beautiful companion flatten out in a luminous fog, and her eyes—and diamonds—cannot sparkle.

Perhaps the next generation will be so "conditioned" that people will no longer need to seek the privacy which I shall find in my walled garden, and behind the closed doors of my living room; the sunlight which I shall gain by pushing my house to the north end of the lot; the quiet I strive to obtain and my delight in looking at an open fire. My neighbors may think my garden is highhat, but though my evolution may have been arrested, I prefer to look at and live in my own garden.

PAUL D. ADAMS, CONTRACTOR:

If I were to build a small house for myself I should first try to formulate a few general principles to follow, in going about this important personal affair. The main considerations would be somewhat as follows:

The design of my house must depend for its effect on good proportion and mass and avoid gewgaws and prettifying gadgets. The house must be set on the lot to blend with the landscape, and not appear as though dropped by a tornado.

The cost must be low because my budget is limited and the house, representing as it does a considerable part of my assets, must be as good an investment as I can manage.

Structurally the house must be sound, for that is the basis of good workmanship.

Maintenance costs must be carefully considered and materials chosen which will result in low upkeep.

Materials and processes must be used for inherent qualities, not because they imitate other materials. Fake effects must be avoided so it will not be said—"Another builder's house".

THE ARCHITECT

To obtain my first result I should choose an architect who has shown he has the qualities of a real designer and enough common sense to obtain the other results I want. I should go to him with all the data possible, size of rooms, requirements of my family, general idea of style of house and other information which will help him to design a house that will reflect something of my personality. At the same time I should not stifle him with too rigid requirements because I want to get his own creative ideas and suggestions. A visit at this time to some of the modern house displays would be worth while, for I might adapt some of these new developments to my own problem, even though I feel I should be more comfortable in a traditional small house, built for my own needs and showing some of my own personality. In considering materials and effects, I should ask myself—"Are they of real use to the house, have they a good reason for being there, or are they superficial and deceptive?"

While the sketches were in preparation, I would check up the cubic contents of my house several times, and if the result showed that I was exceeding my budget I should at once cut it down in size.

The sketches having been approved, my next concern would be the specifications, to make sure that the features my experience has taught me are important will be properly covered. Mentally building the house will give a convenient sequence and as I check over the items to be used in its construction, I select those which experience has taught me are wholly satisfactory. I will list them here for the readers of House & Garden. It is, of course, impossible for me to suggest all the possible materials that can be used in a small house and if I omit mention of some and select others solely on the basis of my own personal preferences, I hope it will be understood that I offer them merely as suggestions. A great part of the fun of building a house is the selection of material. Every house builder should be his own judge and jury in this matter.

The foundations, at least those enclosing the cellar, should be of poured concrete unless the ground is porous and the topography of the lot such that tile drains around the foundation footings could be arranged to discharge at grade level. In that case I might use cement block or stone, well covered with waterproof cement plaster on the outside. At least 4" of cinders would be placed under the cellar floor to help keep the basement dry.

Termite protection must be provided for the wooden structural members of the house. The termite menace is countrywide. The foundation and super-structure must be designed—and the earth around the house so graded—that the earth touches only masonry walls, not the wood framing. A thin copper sheet turned down on the sides should be placed under the wood sills as a further protection against termites.

The exterior materials of my house would be decided by the architectural design, but if I chose masonry walls I should use brick veneer or stone veneer on a sheathed wooden frame—rather than solid masonry. This method is less expensive, provides more room for insulation and makes more impervious walls. If I chose stucco I should give it a base of galvanized metal lath, again on a wooden framework. Whatever material is used for the exterior walls I should be sure that the building paper is adequate. Cheap building paper is a poor economy.

Roofing is such an important part of the house, both for keeping out the rain, and for making the house a thing of beauty, that I should find it hard to choose from the many splendid materials which are now manufactured. I should remember, however, that the roof must not cost more in proportion than the rest of the house.

WINDOWS

My windows would be of steel if the design called for casements, for in spite of their faults they have saved maintenance and adjustments since they have been used in small house construction. If the style of house calls for double hung windows I should feel they were quite adequate if weather-stripped. Copper flashings over the windows would be included and in most cases I should have copper pans placed underneath the sills, both for my peace of mind and my reputation as a builder. I should use copper for the gutters and leaders and if possible have hanging gutters rather than built-in gutters or wooden ones.

The house is now enclosed and I may consider the interior. Of course the plumbing, heating and electrical rough work have now been installed, of which more later, and the plastering must soon start. Plaster on metal lath, I feel, will amply repay the slight additional cost, and I must avoid unsightly cracks. Of course there may be a few, but at least I can feel that the metal lath will avoid most of them.

Shall I use tile in my bathrooms, or other materials? Tile on the floors, I think, although some other materials are easier to walk on. But the harshness can be compensated for by my inexpensive scatter rugs. As for walls, I would select some material which has beauty and gives a reasonably steam-proof and waterproof surface.

The interior woodwork would be kept as simple as possible. I might use a good stock trim if the architect will agree, but I shall make sure that my woodworking mill runs it through the sander several times or hand sandpapers it thoroughly. I shall even pay a premium to have this done and insure a perfect surface for the painter. I shall remember that real paneling is expensive and if I wish to keep the cost of my small house low, I shall try not to use too much of it.

PLUMBING

The mechanical features of the house will probably cause me some research, because the developments have come so fast in the last few years that it behooves even me, a builder, to investigate them thoroughly. A visit to the display room of plumbing manufacturers will put me in touch with the latest designs. In the community where I would build, a rigid plumbing code is in effect, but were it not, I should import one and make sure that the plumber followed it. Water pipes would be brass and sizes of supply pipes generous.

Heating is a large subject but among other things I should certainly investigate air-conditioned heat. Many of my clients have installed this system and very often the cost is low for a small house. Insulation would be considered along with heating.

Domestic hot water supply is a real factor today and a careful study of operating cost versus initial cost should be made to effect a choice of fuel and equipment. Insulation on heating and hot water pipes would be provided, without quibbling. It is difficult to establish savings here but uncovered pipes are certainly inefficient. There has recently been developed a small size, polished copper tubing that has a remarkably low heat loss.

The painting specification would insist on the use of one or two long-established paint products because I have never seen a good painting job without the use of the best materials. No compromise would be made here.

The project is now ready for a final estimate and I should prepare this, including bids from my sub-contractors. A detailed list of items which could possibly be omitted from the house, as well as the cost of my pet luxuries and special gadgets, would be prepared. A careful study would be made of these items and some of them I should find would not be justified by the cost. These would be ruthlessly taken out of the plans and specifications, but I should be careful to retain those things which would save refurnishing costs and recurring expenses.

If I were to build a house for myself I should allow a generous time for working up of plans and specifications, I should take into consideration the

(*Continued on page* 66)

HOME FINANCING

EX-PRESIDENT HOOVER once compared the difficulties of home financing to the labors of concluding a treaty between governments. To assist our readers, and to keep them informed of conditions in the home financing field, House & Garden, in this monthly department, offers you the advisory services of a widely experienced home financing authority. Address inquiries to Home Financing Counsel.

Q. *I am planning to buy a home and will need a mortgage to help finance the cost. Please give me information about the Federal Savings and Loan Association's mortgages.* —*R. M. S.*

A. A Federal Savings and Loan Association is a local, mutual, privately managed thrift association. Its lending operations are limited to within 50 miles of its home office. The local nature of these institutions is one of their strongest safety factors. Loans are limited to $20,000 on one property—a home up to a four family house—and are first mortgages, not to exceed 60% of the total appraised value of the land and building comprising the home. The mortgages run for terms of from 5 to 20 years and bear interest at 6% per annum. Monthly payments on account of principal and accrued interest are required. For a 5-year loan, these monthly payments are approximately $19.34 for each $1,000 of the mortgage (interest and principal) and for the longer term mortgages, the payments are approximately $8 per month for each $1,000 of principal of the mortgage (interest and principal). Borrower must furnish satisfactory evidence of an earning capacity sufficient to permit of monthly payments, and fire insurance covering the mortgage in full is required, the premium being paid by the borrower. The United States Government is a stockholder in these companies and supervises the conduct of their affairs.

Q. *I am considering the purchase of a home that is priced at $10,500. If I make a down payment on this property, is the difference between that amount and the total cost of $10,500, the amount for which I must obtain a mortgage?* —*R. A. L.*

A. After you have selected your home and have agreed with the seller on the price you are to pay for the property, you then enter into a "contract of sale" with the seller and make a down payment on account of the purchase price, usually 10%, at the time this contract is signed. This contract of sale specifies the manner in which the $10,500 is to be paid. One can usually obtain on mortgage up to 50% of the price paid for the property, so that the remaining 50% (in this case $5,250) must be paid in cash. If you pay $1,000 as a down payment on signing the contract of sale, you will then have $4,500 more to pay in cash when you receive your deed to the property.

Q. *I am planning to build a 6-room house on a fair sized plot of ground. How much capital do I need for such an investment?* —*M. H.*

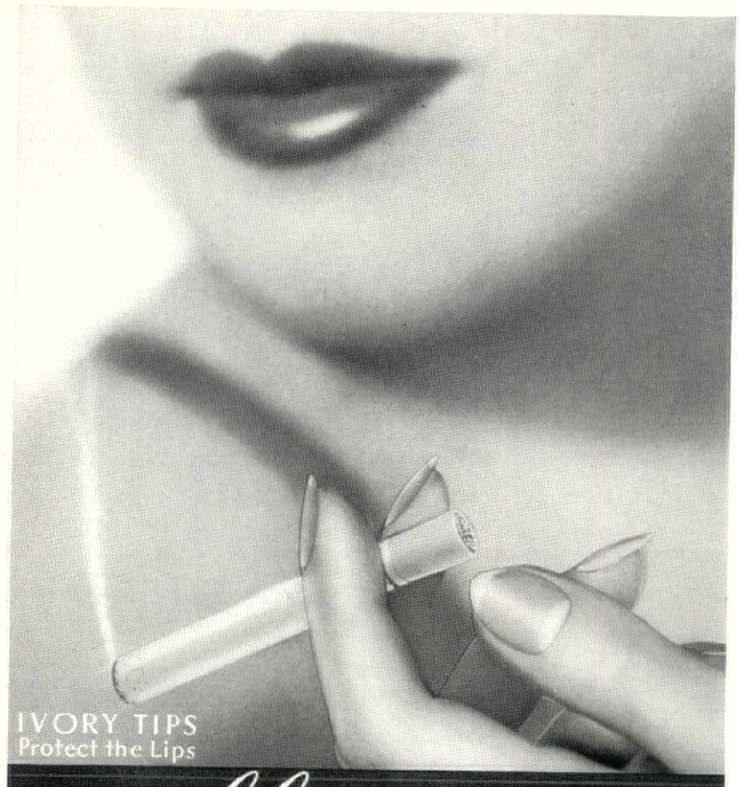
A. You would require approximately $7,500 to build a 6-room brick veneer house and about $6,500 to $7,000 for a 6-room frame house. You should have in hand at least one-half the cost of the proposed house and land before you start to build, since to be conservative you should not count on obtaining a mortgage for more than 50% of the total. If you do not employ an architect, arrange with your builder to construct your house at an agreed total cost, you to pay him at the end of each month, as the building progresses, for the work done during that month, he to pay the bills for material and to exhibit to you the receipted bills for such material.

Q. *I have just secured an F. H. A. mortgage. If I fail to meet a current installment, what happens? Do I lose my home?* —*J. G. G.*

A. If you find yourself unable to meet a current monthly installment on your mortgage, go to the F. H. A. office where you originally obtained your loan and explain your situation fully to them. You will find that the F.H.A. is sympathetic with home owners who have a request that has merit, and will usually let you pay your interest and defer the payment on account of principal of the mortgage until you are better able to meet it.

Q. *I wish to obtain a mortgage on my home. Could you tell me how to go about arranging it?* —*I. K. J.*

A. Your local savings bank usually has funds available for investment in first mortgage loans on homes. Ask to see the officer in charge of mortgage loans and explain your needs to him, giving him as complete a description of your home and the size of your property as you are able to do. He will tell you at once whether or not the bank will consider your request. If they consider it, their loan committee will inspect your property and advise you the amount of first mortgage loan, if any, they will grant you. In the event they are unable to make the loan you need, you should then apply to one of the larger Life Insurance Companies, preferably the one in which you are insured. Such applications may be made at the local office, which will transmit your application to the main office where all applications for mortgage loans are handled. If you are unable to obtain the relief you require from this source, go to your bank and ask them to recommend a real estate broker, as such brokers are often in touch with private funds and other sources of mortgage money and are often able to arrange loans that banks and other institutions will not consider.



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(CONTINUED FROM PAGE 64)

time when I must vacate my present living quarters. But these things having been duly considered—when should I build? Personally, I should not build when I, and every other contractor and sub-contractor, am busy. If I am thinking of economy—and I should be when building a small house—I should arrange to start work in December or January. Then contractors and sub-contractors can afford to give me low prices because their work is light, and I think I am experienced enough as a builder to build in winter and, by taking the proper precautions, produce a house as good as one built in the summer. It may take a little longer but the savings will repay me.

If I were to build a house for myself, I believe I should try to enjoy the experience. My architect would be a man I could work with pleasantly, my builder, one I had confidence in, and my sub-contractors would be chosen for their skill, as well as for their low estimates. I should like to feel that all who worked on my job would make some profit, because the workman is worthy of his hire, and a man must have some incentive if he is to produce good work. I should not expect to get something for nothing, but I am sure that if I have the coöperation of the architect, and treat the workmen with consideration I can get considerable in a small house for a reasonable sum.

J. MORLEY FLETCHER, DECORATOR:

If I were building a small house I'd concentrate on space.

The reason why the designing of a small house is a good job for a good architect is just this factor of space requirements.

Watch your wall spaces. Avoid chopping them up with doors and openings. Not only do too many doors disturb the restful feeling encouraged by unbroken wall spaces, but the swing of the doors make it very difficult to plan the necessary furniture groupings.

Although it is sometimes necessary to combine the living room and dining room in a small house I, personally, should much prefer not to do it. Even though it means that the dining room will be of very modest proportions.

Naturally, I think it is of real importance to enlist the services of a decorator at the time when the planning of the house is begun. Just as an architect can save you money in drawing up efficient, economical plans, so a decorator, if called in at the very outset, can work with you and the architect in the successful planning of the house. The decorator will protect you against that regrettable error of building a house and finding you have nothing to furnish it with—and no money left in the treasury.

The decorator, working with the architect, will draw up your furniture arrangements on the scale floor plans. This matter of actually "placing" your furniture on floor plans is, to my mind, of first importance. It enables you to budget your buying, and in building a small house today I know of no better advice to give the prospective home-owner than *budget*.

But before we get on to the furnishing of the small house, let us consider further the various details to be studied when the house is being planned.

First of all I should like to call to your attention the matter of built-in furniture. I do not mean the modernist habit of attaching furniture to the walls of the room. Nor the "space-saving" tricks, so popular in the apartment-house era that ended in 1929: fireplaces that turned into bars and beds that dropped out of nowhere.

The kind of built-in furniture I mean is the sort that saves money—and tempers. It is mostly closet furniture: chests of drawers and cupboards that can be tucked into unused closet spaces. Or it might be a low cupboard built into the space under a dormer.

This sort of building-in relieves one of the necessity of having bulky pieces of furniture—for storage of clothing, etc.—cluttering up the limited room space in a small house.

Corner cupboards, built into the dining room for china, linen and silver, are particularly useful. I do not think that the furniture in a small dining room should consist of more than a table, chairs and one serving piece (or a matched pair). Hanging shelves may be bought for walls, to add bits of color by the use of a bric-à-brac in them.

If you wish to build in a liquor closet, as so many are doing today, please be sure that you put it near the service portion of the house. I suggest a closet in the living room adjacent to the dining room or kitchen.

I should not have a sun room in my small house. I do not understand the purpose of the ordinary sun room, as one sees it tacked onto the end of the living room of a small house. It cuts the light off from the living room. It is impossible to get cool air into it in the summertime. I much prefer an open porch, suitably screened.

A basement, simply furnished, where children may play in wet weather is a useful bit of space in a small house. Another good idea, I think, is a study in the basement which can be turned into a guest room for an overnight bachelor guest.

If there were children in the family, I should also give serious consideration to an attic for my house. This would be left unfinished when the house was built and developed later into two rooms and a bath when the children grew up.

In the actual furnishing of the sm house, I repeat, plan a budget befo you begin—and stick to it. If you a starting from scratch, plan to spe somewhere between a quarter and third of the cost of the house on decoration and furnishing.

When you are sketching out yo floor plans, discuss them with a de orator. Have your decorator make sca drawings of the furniture on the flo plans. There will be only a nomin charge for this service, even if yo don't buy any new decorations in mediately. If you do buy at the sam time, very few decorators would charg you anything for this service.

In buying furniture according t your budget plan, skimp on every othe room in the house if you must, to be gin with, but splurge on the heart o the home—your living room.

A living room should first of all b comfortable. It should not only *loo* lived-in, it should *be* lived in. Ther must be plenty of comfortable chair for people of all sizes and heights. And especially, there should be some rathe small but comfortable chairs that can be moved easily into the various groupings for conversation that every living room should make possible.

There also should be plenty of small tables for cups, glasses and cigarettes, the bigger tables for lamps, books, vases of flowers and other ornaments.

A plain floor is very becoming to both fabrics and furniture—shows up wood and line and the patterns in materials. For that reason I would use plain carpeting. If you play up the floor, you must play down the furniture and vice versa.

I prefer to have the walls of a living room painted, using wall paper in a living room only as a decorative paneling if desired; in this way it does not

(*Continued on page* 69)

Spices to sharpen dull appetites

(CONTINUED FROM PAGE 62)

never tasted a curry, fry 2 small, sliced onions and a clove of crushed garlic to a nice brown in 4 ounces of butter in a saucepan. Add a half tablespoon of curry powder, salt to taste and stir. Then add a half pound of quartered tomatoes, a bit of powdered ginger, a tea-cup of warm water and make a gravy. The roasting chicken, cut up into large pieces, is put in the gravy to simmer. Another tea-cup of water, or more if necessary, is added and the chicken allowed to cook until tender. The cleaned, dried rice is added when the chicken is about half finished. And that's chicken curry.

Chili powder, the ground-up pulp of a species of Mexican pepper, not to be confused with cayenne, which it resembles very much, has a flavor that is very reminiscent of a curry blending. It is unfortunate that many people who enjoy highly flavored foods, with lots of punch and zest, have still to become acquainted with this Western spice, strangely exotic, with so much character of the Orient. Its claim to international fame is in the dish that takes its name from the spice, the native Mexican chili con carne, by no means unfamiliar to those who know their Texas, Southern California, and border states. Although its popularity in the East is gradually spreading, most of the restaurants now serving it are, unfortunately, in the Coffee Pot class, dispensing the meat and beans, so hot that the ladle might, indeed, have been Lucifer's fiery tail.

But a working acquaintance with its uses will show it to be mild or sizzling, as you prefer, and if you can take it on the palate you may indulge in an orgy of chili without any harm to yourself or the other ingredients in the pot, for unlike saffron it does not kill the flavor of all it comes in contact with. However, remind yourself now and then, that is, if you have to watch the cooler end of the thermometer, that the longer it cooks, the spicier the meat will get. Just one of its peculiar ways of acting up. But it can prove itself versatile, too, and by no means confined to its native use such as curry, which by no wild stretch of the imagination can be used indiscriminately. Chili often does much to add color and flavor to such widely differing classes of food as eggs, vegetables, salads, and gravies for rather bland meats.

To prepare this meat in the real Mexican way, you will need a high pot that will reward you with generous dividends of flavor if it is a good grade of granite ware. Heat in this pot one tablespoon of lard, and add a small onion chopped. When the onion is half done (yellow), add a pound of beef, cut in half-inch squares, with which salt and an ounce of chopped tallow have been mixed. Stir this well until the meat is separated and white, then let parboil with the cover off over a rather hot fire, stirring frequently until the juice is boiled down. When it starts to fry, add three-quarters of a pint of hot water, one and a half tablespoons of chili powder and a button or two of chopped garlic. Stir well and let simmer until the meat is tender. Mexican beans, red like our kidney beans but with quite a different flavor, make a heavenly duet with this meat.

Paprika, on which Hungarian cooking leans so heavily, and the spice which lends such distinction to the Magyar goulash, of which there are hundreds of kinds, is, like chili, a red pepper but as different in flavor and action from it as salt is from pepper. It is scarcely heatening, quite sweet-smelling, and not even as strong as our common varieties of white and black pepper, so that a little overmuch in the pot needn't worry you into spasms of fear for the lining of your stomach.

Originally intended as a sort of review of the very interesting possibilities for adding more color, glamor and flavor to our food with the much neglected and lesser known spices, this accumulation of words and recipes has strangely blossomed out as a dissertation on stew, miserable and despised word that it is, only for the sins that have been committed in its name. Did you notice that each of these famous dishes is really nothing more than a stew? True enough, they are especially distinctive combinations, decidedly finicky in preparation, exquisitely delectable on the palate, and highly aromatic on the table, yet not one ingredient in any of these recipes touches the flames directly, not one thing is made behind oven doors, and all of these widely appreciated dishes are made from start to finish in a single pot right on top of the stove.

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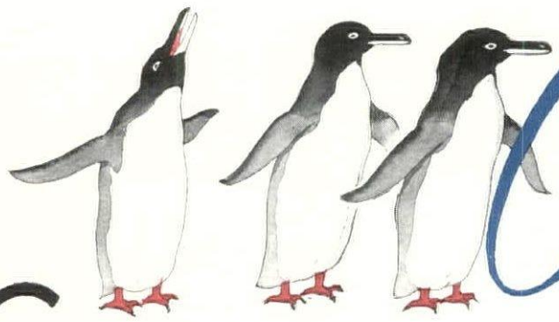
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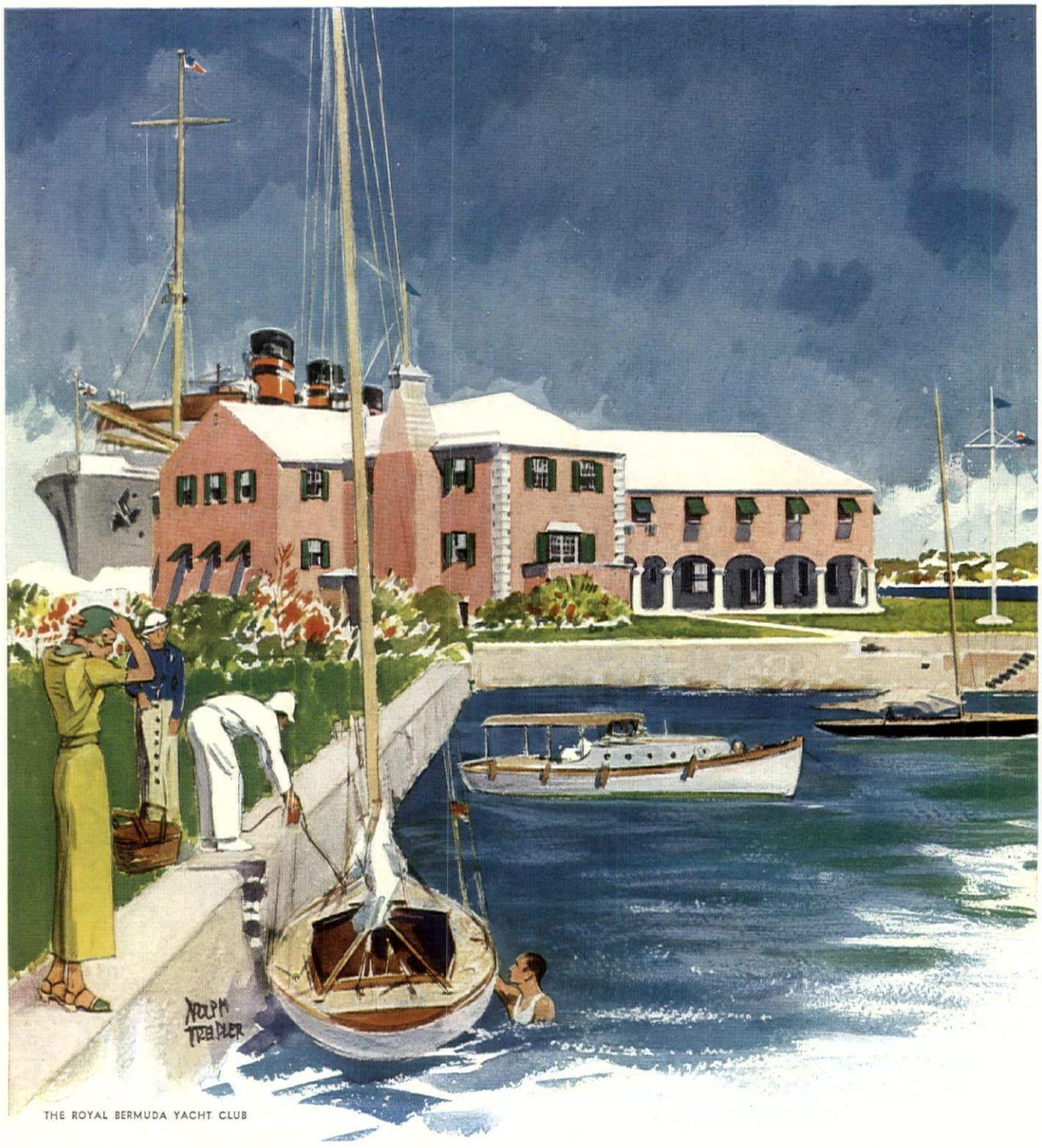


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Six experts design our ideal house

(CONTINUED FROM PAGE 66)

vie with the decorative fabrics.

Plenty of lamps arranged conveniently near the chairs that will be used for reading and working are a necessity for the family room. Six lamps are about right for the average family.

Light should be soft and clear, so put white shades on the lamps. Never use all indirect lighting for living room. It's not suitable because it is not practical—just doesn't give enough light. The best use of indirect lighting is for effect, and then in combination with regular lighting.

A keen eye must be focused as to balance of both color and design.

Use modern notes for highlights—such as in fabrics for texture, in accessories and in lamps.

RHONDA NEBEKER HANN, DOMESTIC SCIENCE EXPERT:

In spite of the invasion of other interests, a woman's biggest job in the home is still to manage the commissary. Because of this she naturally turns first to the kitchen in planning the individual rooms of her house.

This important room should be so placed that the maid's, or mistress's trips from the kitchen to the front door, the phone or basement will not be too long. The most efficient kitchens are usually oblong in shape. However, if the floor area is kept down to the minimum for the necessary equipment there will be no waste space and useless steps. It has been satisfactorily demonstrated by authorities that the sink should be placed somewhere between the refrigerator and stove. Some women prefer to have their sinks placed to the right of the window because the best light for the eyes does come from the left. Others prefer to have them directly under the window, if the view is attractive or there are children to be watched.

There should be ample work space easily accessible to sink, stove and refrigerator. A double drainboard or counter space on either side of the sink, and working surface at the stove, are essential in a well-planned kitchen.

Now let us turn our attention to the cupboards. In modern kitchens there is a space for everything in a particular place, located exactly where it is to be used, which means that there will be cupboard spaces above and below work surfaces. The most satisfactory cupboards have shelves adjustable to various heights, and drawers of different depths and widths, depending on the particular thing to be stored. The kitchen silver and cutlery require only a shallow drawer while the linen calls for deeper ones.

The top part of the cupboards, where things that are not used very often are stored, may be closed by ordinary doors; but for the space further down, within the average person's reach, it would be preferable to have doors that slide out of sight—similar to the tambour top of a roll-top desk or commercial kitchen cabinets. This eliminates bumped heads and the repetitive opening and closing of doors.

It is a great convenience and "maid-saver" to have vegetable bins built at or close to the sink for keeping small amounts of vegetables used frequently. The bins may have adjustable partitions to accommodate different quantities and kinds of vegetables. With the paring knives near at hand in the cutlery drawer many steps are saved in the ever-recurring process of preparing the vegetables.

An example of well-planned storage space is the "pot cupboard" built next to the stove. Hooks are placed high on the inside walls for hanging frying pans, saucepans, roasters and double-boilers. A little lower there is a wide shelf with vertical partitions. These compartments are handy for muffin tins, pie tins and other semi-flat utensils and eliminate the need for fishing under other utensils to find the one you want. There is a drawer at the bottom of the cupboard for heavier equipment. The unique feature of this drawer is the cover that can be pulled out with the drawer to serve as a handy place to step when reaching for the pans at the top of the cupboard. This same idea could very well be carried out in all tall cupboards having drawers at the bottom. On the door of this cupboard are hooks for hanging cooking forks, stirring spoons, pot holders, pancake turners and also a rack for holding pot covers. In fact this cupboard should hold all utensils used at the stove.

All work cupboards should provide toe space for comfortable standing by means of a groove about two inches deep built along the base of the cupboard. The top of work surfaces should have an overhang of about an inch to prevent spills from trickling down the front of the cabinet.

Some homemakers find it helpful to have a small table with large rubber rollers that can be moved about to be used as needed at the various work centers. If one is used, space for it must be anticipated in planning the new kitchen.

The breakfast nook is a usual feature of the modern small home. Its development is of particular advantage in these days of small families. Its usefulness may be extended to include service for the in-between snack and as a buffet space for the salads, hors d'oeuvres and desserts prepared beforehand. An additional storage space may be provided here for the occasionally used large platter and service plate by building a suitable rack at a convenient height.

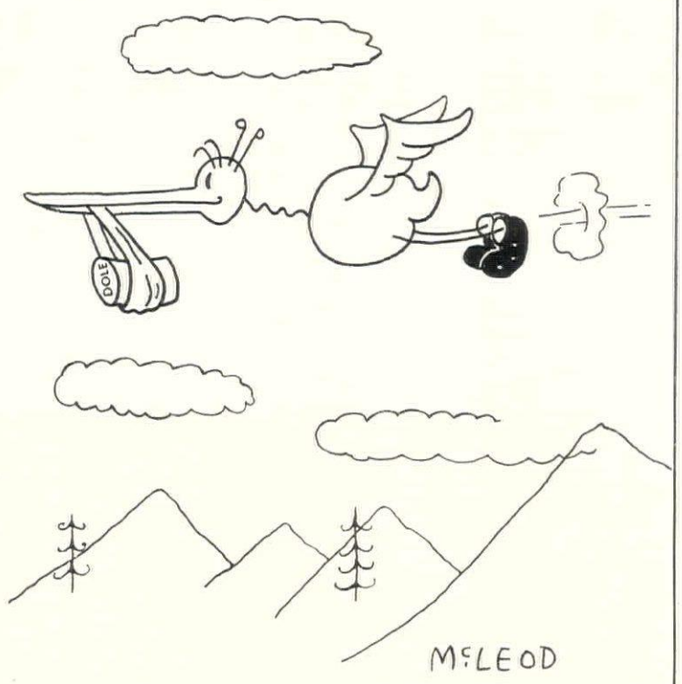
There must be a cleaning closet somewhere near but preferably not right in the kitchen. This closet should be big enough to hold the vacuum cleaner and waxer as well as the usual cleaning equipment.

There is not space to talk about floors here—there is too much to be said, but remember they should be covered with a material that can be cleaned easily and that is comfortable to stand on. Rounded corners at the baseboard eliminate dust collecting crevices.

A package receiver on the outside wall, having an inside door that can be securely locked facilitates deliveries considerably and outside meter boxes provide increased privacy. Also a good addition to any kitchen is an electric fan, built-in, to carry off the cooking

(*Continued on page 70*)

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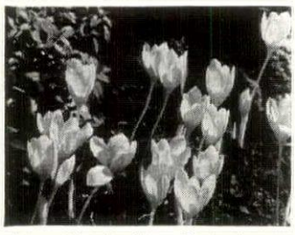
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(CONTINUED FROM PAGE 69)

fumes. Another good feature that might be included is the laundry chute.

An abundance of well-planned closets are no end of help in keeping the house in order. Most houses have a coat closet downstairs, but very often it is too small. It should be of good size and should contain drawers or compartments for rubbers and galoshes. An umbrella rack should also be provided.

Most bedrooms have closets nowadays, but these are often too small or poorly planned. A large bedroom should have two closets, especially if two people are using the room. Shallow long closets are handiest if the opening is large enough to permit all the clothes to be seen at once and easily reached. Shelves are necessary at the top for hats, and there should be a tier of shelves along the sides for shoes and stockings.

There should be a good-sized conveniently located linen closet. A nice distribution of space for this closet is two shelves at the top—three removable trays and three drawers at the bottom. At about thirty or forty inches from the floor there should be a sorting shelf that pulls out. Here again it is more comfortable to work at this cupboard if toe space is provided. Small cupboards are handy in the bathrooms for towels, wash cloths, soap and toilet paper. They are, of course, less obtrusive and more attractive if set back in the wall. Also in the bathroom there should be either a laundry chute or room for a small clothes hamper.

Just a word about the laundry. In a small house the laundry is nearly always in the basement. It should be placed so that one can reach it without going through any other room, such as the recreation room. It must be well ventilated, illuminated and supplied with plenty of electrical outlets. And of course, this room is not complete without a cupboard for laundry supplies.

DR. GRACE LANGDON, CHILD TRAINING EXPERT.

If I were to build a small home I should want to think of that home and plan it in terms of the family who would be likely to live in it. I should assume that the family would already include a small child, probably two or three years old, and that, in selecting a home there would be in mind the probability of there being another child. The child's needs and interests, while being considered in planning the home should not by any means take precedence over or supplant those of the father and mother. Rather, each member of the family should be taken into account equally and the home so built that each can live comfortably, at the same time functioning as a member of a family unit.

In planning the home I should want to provide for the ease and convenience that makes necessary everyday work a pleasure—yes—but I should want to plan for gracious living as well—I should want the entertaining of friends to be a pleasure; the enjoyment of the out-of-doors easily accomplished; the companionship of books an inviting possibility; I should hope that within the home there might be opportunity for work, but opportunity as well for a varied spending of playtime hours either alone or with others.

With a little care, the house can be so placed on almost any lot that every room can have sunshine a part of every day, and the cheerfulness of the rooms is immeasurably increased by that sunshine. With a child to be considered, the provision of outdoor play space so placed as to be protected from traffic hazards and within sight of living room or kitchen windows or both, saves many an anxious moment for the mother. Almost any family is grateful for the garage which is a part of the house and so placed that there is such room for turning that one can get the car in and out with ease and comfort rather than with exasperating irritation.

In considering the ease and comfort of living, one of the first things to take into account is the window space, and almost anyone will testify to the joy of ample windows so arranged as to provide not only a view of all of the attractive points outside but cross ventilation for every room as well.

Wherever the stairways may be placed, safety for adults as well as children is enhanced by the absence of winding stairs. If winding stairs are required, have them so evenly placed as to minimize the danger of falling—and who wouldn't welcome a broad comfortable tread and an easy riser. Speaking of stairways—back stairs save many an embarrassing moment for the house-wife who has delayed a moment too long in fixing her salad, or the man of the house who has been roused from his greasy tinkering by the quietly musical, albeit insistent chiming of the front door bell announcing the arriving guests.

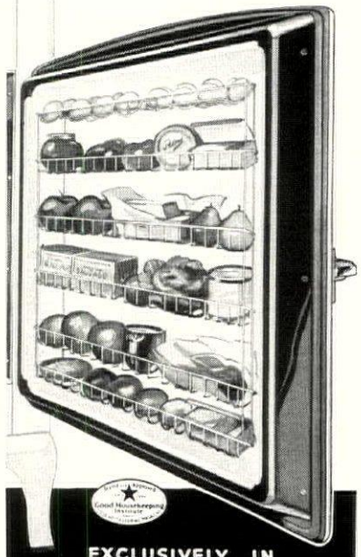
Arrangements of rooms, of necessity, would be in part determined by the general surroundings as well as by the placement of the house on the lot. There is much to be said for the privacy afforded by having the living room to the back and away from the street. Wherever the loveliest view is to be found would seem to be the place for the living room in order that as much of beauty as possible may be brought into the everyday life of the family. Much is added to the graciousness of living if the living room can be spacious, with a real fireplace large enough for a generous log, placed to give a feeling of balance and furnish a central point of interest in the room. Built-in space for books and magazines gives a feeling that those interests are an integral part of family living.

A porch or terrace adds immeasurably to the pleasure of living and offers the place for an occasional meal, a friendly game of bridge, or a leisure hour of reading in the open, to say nothing of the play space it affords the child.

Dining room and kitchen space for convenience's sake belong near together, and in planning for gracious living, no dinette, however cozy, for breakfast or an occasional "snack" can take the place of the dining room where family and friends can gather. Corner cupboards in the dining room add both to convenience and attractiveness as do also built-in wall cupboards—if these do not usurp the precious window space that brings the

(*Continued on page 72*)

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BUILDING MATERIALS

Bathrooms and Kitchens

. "Personality Bathrooms and Char- er Kitchens." A catalog on Carrara uctural Glass offers ideas for remodel- Pittsburgh Plate Glass Co., 2112 nt Bldg., New York City.

rdware

. "Decide Now What Your Home ll be Like." An informative booklet ring helpful suggestions on hardware a new or remodeled house. The nley Works, New Britain, Conn.

ating, Insulation and Air Conditioning

. "How to Plan Your Modernize- n Budget." An extremely helpful book t itemizes and classifies the things that be modernized in the home. American diator Co., 40 W. 40th St., N. Y. C.

2. "Comfort is in the Air." Explains six functions of air conditioning and cribes the Bryant Air Conditioning uipment. The Bryant Heater Co., eveland, Ohio.

3. "You Need Celotex." A very inter- ing story of the advantages of Celotex ulation. Photographs show its use in re- deling. The Celotex Co., 919 N. chigan Ave., Chicago, Ill.

4. "The Home with Air Conditioning ays Modern." Describes G-E Air Con- ioning equipment. There are inexpensive its for summer cooling. General Elec- ic Co., 570 Lexington Ave., N. Y. C.

5. Balsam Wool. Literature is avail- le on Balsam Wool blanket insulation— terproof, verminproof and fire-resistant. ood Conversion Co., First National nk Bldg., St. Paul, Minn.

ome Elevators

6. "Sedgwick Residence Elevators." lustrates the Automatic Electric Stair- ravelor, Hand Operated Elevator and lectric Residential Elevator. Sedgwick achine Wks., 151 W. 15th St., N. Y. C.

7. Shepard Home Lift. Literature de- ribes and illustrates the Shepard Home ift. Completely automatic and fully safe- uarded. The Shepard Elevator Co., 2422 olerain Ave., Cincinnati, O.

og Cabins & Portable Houses

8. "P & H Cabins of Real Logs." Illu- trates several designs in log cabins together ith their floor plans and measurements. age & Hill Co., Northwestern Bldg., Minneapolis, Minn.

9. Hodgson Houses. Catalog BH 6 illus- rates portable houses with their floor plans. nformation on year-round houses, sum- ner homes, cottages and garden equipment s also available. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass.

Roofing

0. Ruberoid Massive Hex. A folder describes this weather and fire-proof shin- gle—a 40% thicker Asphalt Strip shingle. The Ruberoid Co., 500 Fifth Ave., N. Y. C.

GARDENING

Bird Houses

1. "Your Bird Friends and How to Win Them." An interesting book on bird life—how they live and nest—how song- birds protect trees, plants and shrubs. Joseph H. Dodson, Inc., 143 Harrison St., Bird Lodge, Kankakee, Ill.

Fences

2. Anchor Fences. Catalog on Anchor Fences of Bethanized Wire. Indicate type —(1) Residential, (2) Estate, (3) Institutional, (4) Industrial. Anchor Post Fence Co., 6556 Eastern Ave., Baltimore, Maryland.

3. "Fence—How to Choose It—How to Use It." Describes and illustrates Cyclone metal fences. Indicate type (1) Residential (2) Estate (3) Industrial. Cyclone Fence Co., Dept. 641, Waukegan, Ill.

4. Stewart Fences. Literature is available on Stewart Iron or chain link wire fences. The Stewart Iron Works Co., 100 Stewart Block, Cincinnati, O.

Garden Tools

5. "Garden Tools." Describes the easy method of using Gardex garden tools which are designed to accomplish a maximum of work with a minimum of effort. Gardex, Inc., Michigan City, Indiana.

Insecticides and Fertilizer

6. "Artificial Manure and How to Make It." An interesting leaflet on converting farm and garden rubbish into manure. Adco, Carlisle, Pa.

7. "Why Bugs Leave Home." How to protect your plants with Wilson's sprays. Andrew Wilson, Inc., Springfield, N. J.

Lawn Mowers

8. Coldwell Lawn Mowers. Catalog HG 37 describes and illustrates the Power Lawn Mowers made by this firm. Coldwell Lawn Mower Co., Newburgh, N. Y.

9. Jacobsen Power Mowers. The 1935 catalog illustrates the various Jacobsen models for lawns of every nature. Jacobsen Mfg. Co., 743 Washington Ave., Racine, Wisconsin.

Seeds, Bulbs and Nursery Stock

0. Bobbink & Atkins. This firm's latest catalog describes Magnolias, Japanese Cherries, Roses, evergreens and many hardy plants. Free East of Rockies. Bobbink & Atkins, Rutherford, N. J.

1. "Burpee's Garden Book." This illustrated catalog contains a long list of flower and vegetable seeds. W. Atlee Burpee Co., 664 Burpee Bldg., Philadelphia, Pa.

2. "Aristocrats for the Garden." A long list of evergreens, flowering shrubs, shade trees, vines, etc. Harlan P. Kelsey, Inc., E. Boxford, Mass.

3. Schling's Bulbs. The new bulb book will be included with the first order or mailed free on request. Max Schling Seedsmen, Inc., Madison Ave., at 59th St., New York City.

4. "Seed Annual 1935." This booklet contains 180 pages of information on seeds, bulbs and plants with 20 pages in color. Stumpp & Walter Co., New York City.

5. "Hardy Plants." A catalog which lists and illustrates many flowering rock and hardy plants, and gives the months in which they flower. Wayside Gardens, Mentor, O.

HOUSE FURNISHINGS

Floor Coverings

6. "Floors That Keep Homes in Fashion." Beautiful color illustrations suggest smart schemes for the rooms of the house. Floors are covered in Armstrong's Linoleum and walls in Linowall. Price 10c. Armstrong Cork Prod. Co., Floor Div., Lancaster, Pennsylvania.

7. "Facts About Amhaco Broadfelt." A leaflet describes the characteristics of this wide seamless floor covering made in large rolls in twelve colors. Clinton Carpet Co., Merchandise Mart, Chicago, Ill.

8. "Carpets and Rugs." Colors, patterns and sizes of Klearflax Linen Rugs are illustrated. Some are tufted in wool. The Klearflax Linen Looms, Inc., Duluth, Minnesota.

9. "33 New Ideas for Charming Homes." Very attractive looking brochure with color schemes for rooms and the proper rugs and carpets. Mohawk Carpet Mills, Inc., 295 Fifth Ave., N. Y. C.

10. "Tru-Tone Carpet Book." This catalog shows illustrations of Tru-Tone rugs and carpets from Alex. Smith Div., W. & J. Sloane Wholesale, 577 5th Ave., New York City.

Furniture

11. "It's Lullabye Time." Attractive booklet shows furniture groups for children's rooms. Lullabye, Stevens Point, Wisc.

12. "The Primer of Period Furniture." By the use of small sketches accompanied by text, the characteristics of the various periods are given in this booklet. The Mersman Bros. Corp., Celina, Ohio.

Kitchen Equipment

13. "How to Choose a Food Mixer." This booklet gives a check list for choosing a good food mixer. Describes and illustrates KitchenAid food preparers. The KitchenAid Mfg. Co., Troy, Ohio.

Silver

14. "Correct Table Setting." Illustrations show the proper arrangement of silver for various table settings. Ten cents. International Silver Company, Wallingford, Connecticut.

Window Shades

15. "Aerolux Porch Shades." A folder illustrates and describes Aerolux shades, made of splints woven together. Used for outside porches, sun rooms, etc. The Aeroshade Co., Waukesha, Wisc.

16. Mayfair Shades. Booklet describes these new window blinds made of hardwood slats, smoothly surfaced and colored to fit your decorative scheme. Mayfair Shade Corp., 175 Varick St., New York City.

17. Warren Porch Shades. Information on Warren's "Ideal" and Warren's "Rayntite" Shades, together with prices. Warren Shade Co., Dept. HG, 2905 E. Hennepin Ave., Minneapolis, Minn.

TRAVEL

18. "England and Continental Europe." A comprehensive listing of the train and boat services operating between England and the Continent. Associated British Railways, Inc., 551 Fifth Ave., New York City.

19. "Canadian Rockies." Beautifully illustrated booklet on Banff, Lake Louise, Emerald Lake, and Alaska. Canadian Pacific, 344 Madison Ave., N. Y. C.

20. French Line. Literature is available on the Normandie and her sailings. French Line, 610 Fifth Ave., New York City.

21. "Germany XIth Olympic Games 1936." Interesting data on the Olympic Games to be held in Germany in August, 1936. German Tourist Bureau, 665 Fifth Ave., N. Y. C.

22. "Nearby Hawaii." A story of the beautiful Hawaiian Islands including descriptions of the individual islands, sports and diversions. Hawaii Tourist Bureau, 4 Main St., San Francisco, Calif.

23. Italian Line. Literature is available on the transatlantic crossings of the "sunships". Italian Line, 1 State St., New York City.

24. "Circle Tours of the Scenic West." These tours are outlined by the day including prices for various accommodations. Santa Fé Railway, 505 Fifth Ave., New York City.

25. "Three National Parks." Natural color photographs picture the magnificent beauty of Zion Park, Grand Canyon and Bryce Canyon. Union Pacific System, 521 Fifth Ave., New York City.

26. White Sulphur Springs. A profusely illustrated catalog shows the many forms of entertainment to be found at Greenbrier and Cottages. The Greenbrier and Cottages, White Sulphur Springs, West Virginia.

MISCELLANEOUS

27. "Termites." Tells how to achieve successful Termite control by Terminix treatments. Detailed information can be obtained by writing to the E. L. Bruce Co., Memphis, Tenn.

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Six experts design our ideal house

(CONTINUED FROM PAGE 70)

out-of-doors in to the family as they gather together.

In planning the kitchen, a bit of thought and care as to details makes more difference than one might think in the keeping or losing of a maid, and always there are the days to be considered when by choice or necessity the lady of the house herself dons an apron. A stool swinging in under the sink or work table is easy to provide and saves many an aching back. A light directly over the stove is a joy, as is also an electric clock on eye-level at a spot where the eye naturally falls. Coupled with these conveniences an outside exit near the kitchen adds to the ease of work, and a toilet and lavatory on the first floor are almost a necessity.

Probably no house ever had enough closet space, but a real necessity is the "hobby" closet, for golf bags, tennis racquets, scooters, and all the whatnot that goes with varied interests. Some prefer to have this "hobby" closet in the basement—but somewhere it needs to be.

One naturally expects to find the bedrooms on the second floor, the master bedroom with its bath, the child's room which may also be his playroom, the guest room and an additional bathroom. Ample bathroom facilities save more family friction than probably any other one single item. The father is in a hurry to shave and be off in the morning just when the child needs to be toileted and dressed, to say nothing of the mother who is ready for her morning shower, and crowded bathroom space becomes a daily annoyance. If two bothrooms cannot be provided on the second floor then the decentralized units are a second best substitute, furnishing tub or shower and toilet in one room, and lavatory and toilet in another.

Much of the difficulty and worry can be saved in caring for the child if his room is in close proximity to the bathroom, within hearing of the parents' room, and removed as far as possible from the open stairway—the latter not only for safety but to remove the temptation of going down af being put to bed and to decrease sounds of family revelry from bel stairs. Each room should of cou have ample closet space—prefera two closets in the master bedroom a additional space in the child's ro for storage of playthings. Built- shelves in the child's room affo space for toys and as he grows old for the books he wants to keep ne him. In many families the master be room becomes a second living roo serving as a place either for work comfortable lounging and built- drawer and cupboard space give t place for keeping books, sewing ma terials, etc. A linen closet in the ha and storage space for bedding ca be combined if one wishes but some how, somewhere, such space is neces sary.

In planning this home, if each mem ber of the family is to be considered somewhere, no matter how small th place, I should want a study wher materials upon which one might b working could be left awaiting the nex hour for work without the feeling that by so leaving them, one were marrin the attractiveness of the home, and with the assurance that where they wer left they would remain unmolested either by a child intent upon explor ing, or a maid equally intent upon "cleaning up". Further, somewhere in the house, probably in the basement, I should want to provide a work shop where the man of the family might have his tools, his work table and all the trappings of whatever hobby or hobbies he might enjoy and where they might be enjoyed by him, at the same time causing no disturbance to the rest of the family whose enjoyments might lie in other directions.

A generous supply of electric outlets throughout the house would win the gratitude of the family who would live comfortably and at ease.

If I were building a small home, I should hope to so plan it that, to anyone stepping into it, it would by its convenience and hominess invite to home building.

Building comfort into your house

(CONTINUED FROM PAGE 39)

free from dirt and moisture.

Blanket insulation is indicated as the severity of the heating season and the price of fuel increase.

Fill insulations are generally a shredded or "blown" mineral product, although on the West Coast shredded red wood bark is also used. Shredding reduces density, thereby increasing resistance to heat transfer.

As fill insulation is used in walls it completely fills the space between studs, but in ceilings it may be used to any desired depth. For new construction fill insulation is now prepared in the form of "bats" which are cut to the dimensions of the standard stud space. This makes it much easier to install.

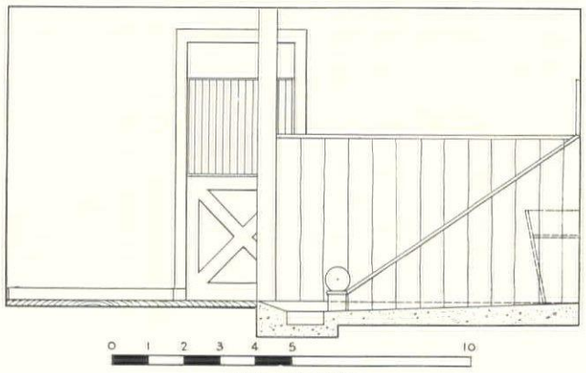
Naturally a material of such low conductivity installed to a thickness of 3½ inches will provide considerable insulation, but this thickness requires a rather large investment in insulation which can only be justified by long heating seasons and high fuel prices.

In spite of its high cost fill insulation possesses considerable advantage in the insulation of existing buildings because by means of special blowing equipment it can be installed with minimum structural change.

Aside from the fact of greatly increased comfort, the cost of insulation, if it be properly selected, can be entirely offset by a combined saving in the initial cost of the heating plant and/or cooling plant and the saving in annual operating expense in the course of a few years.

Beginning with a structure which meets the minimum requirements, additional money spent for the purpose of reducing heat losses should be applied in the following order:

1. Weatherstrip doors and windows.
2. Insulate ceilings or roofs.
3. Install double windows.
4. Insulate walls.



SECTION THROUGH BARN

A horse and a cow on the small place

(CONTINUED FROM PAGE 48)

the dimensions of the stalls. If you want a stable that can be kept clean, sweet and healthy, you will have to do a decent job on the stall floors and drainage, and not be swayed by the counter-advice of your carpenter or builder unless you have good reason to believe that he is an expert in stable construction. Adequate ventilation can be provided by as simple a device as a foot-square grill in the ceiling leading to a louvred cupola on the ridge. There are naturally more elaborate methods of providing for both drainage and ventilation than these, just as there are far less simple ways of engaging in the whole matter of animals, from housing to management; but here we are concerned with the small place and the novice with limited help and modest expenditure.

Perhaps this is a good place to make a list of items for the stable. Needless to say, there is hardly any limit to what you can acquire if you let yourself go, but these are more or less the bare necessities:

FOR ONE HORSE (OR PONY OR DONKEY)

Manger — Light blanket
Feed box — Heavy blanket
Water bowl — Sponge
Halter and strap — Cleaning cloths
Bucket — Bag of oats
Brush — Bale of timothy hay
Curry comb

FOR ONE COW

Manger — Bale of clover hay
Water bowl — Bag of dairy feed
Stall chain — Bag of chopped feed
Brush

FOR BOTH ANIMALS

Hay fork — Broom
Manure fork — Bale of bedding
Scoop shovel

In addition to the above there would be the working equipment for the horse, depending upon its purpose: saddle and bridle, light harness for driving, and heavier harness for lawn mower, cultivator or cart. For the cow there would be a milk pail, milk pans, strainer and cloths, though these things properly belong to the kitchen or dairy room. The halters, clothing and cleaning equipment should be of the best quality. Cheap equipment is neither fun to own nor effective to use, and if keeping a horse or a cow is going to be a game, it might as well be played with implements and materials which can add their part to the pleasure.

The interior decoration of the stable can be accomplished not only through the neat and effective arrangement of the implements and the various items of equipment, but by the color treatment of the walls and little touches of traditional ornamentation around the stalls and doors and windows. The walls up to a height of four and a half feet, which is the height of the solid partition of the horse stall, might be painted brown, and above that white. The windows, which are small and swing outward from the top of the frame, could be protected from any accidental breakage by an ornamental cast iron grill. And above the backs of the stalls there could be a board decorated with the names of the animals beneath. Of course, the fine old stables were things of wonderment and beauty, with friezes of plaited straw above the stalls, skirts of plaited and vari-colored straw around the bases of the posts (these were called pillikins), and knots of straw fancifully woven into the grillwork between the stalls. In many cases the floors were sanded and the owner's monogram laid on by means of colored sand and a stencil. In the heyday of the horse, according to one of my favorite authorities, "any servant who considered himself anything of a stableman" was able to create these various works of fancy as a matter of course. Now it may be one of the lost arts. I don't know.

It is convenient for the stable to open directly into a small yard, so that in good weather the animals can be turned out—even allowed to go and come as they please between yard and stall. If in addition to the yard there is pasture, all the better, but pasture is by no means a necessity. The yard should if possible be at least 24 feet square, have some shade and be protected from the prevailing wind, preferably by the stable itself, for then the stable door will open on the sheltered side of the building. If the stable should be built on a slope, it is better that the yard fall away from the building and that the stable door, likewise, should face the fall. In most situations the east or south are the most sheltered and therefore the best for stable door and yard. These considerations will determine to a certain extent the location and arrangement of the stable in the layout of the grounds. Convenience of communication between house and stable in all weathers is also an important

(*Continued on page 74*)

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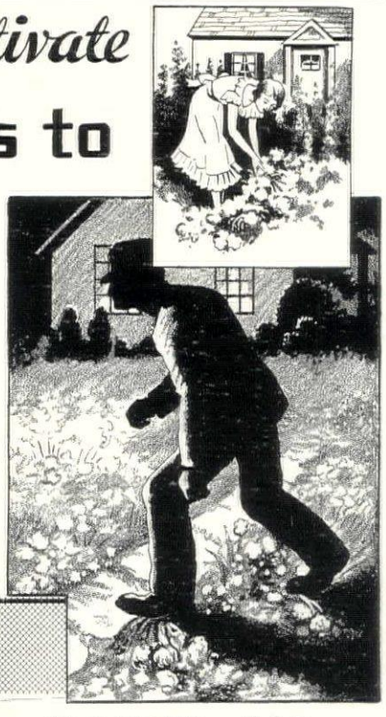
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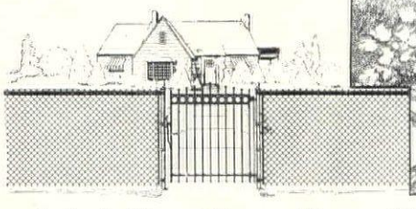
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A horse and a cow on the small place

(CONTINUED FROM PAGE 73)

factor. But as important as all these practical matters are, it is just as important that the stable and its yard be designed, built, located and maintained to be effective features in the architectural and landscape scheme of the place. And not only for esthetic reasons, for unless they are attractive themselves and enhance the attractiveness of their surroundings, the whole idea of keeping animals for pleasure will lose the greater part of its charm.

The selection and purchase of a horse or cow should be done under the guidance of a reliable veterinarian or some other equally reliable expert. There are animals to be had at all prices, but no matter how little you pay there is neither sense nor economy in getting one that is unsound or that has bad habits. If it can possibly be arranged, it is a good plan to take the horse (or the cow, for that matter) on a two-week trial; for, in addition to getting the best advice obtainable as to quality and condition, it is always well to have some personal acquaintance with the animal before making your final decision. I know, of course, that with the best intentions in the world the novice in these matters will listen to such advice as the foregoing and then go out and irrevocably buy the first animal that strikes his fancy. Something happens, something sentimental perhaps, and probably very human too, which makes him overlook its faults and feel that an animal of which he is already so fond could not be anything but perfection. But nevertheless, and a little forlornly, I give this advice about expert counsel and a two-week trial, knowing from experience that it is good advice, and hoping against hope that he will heed it.

I am thinking now of the person who is going to buy his first horse or his first cow. He will know how much he can afford to pay and that this will determine to a certain extent the style, breed, age and quality of what he is going to get. He should know (unless price is no particular object) that, unless his requirements are quite exacting, and if what he really wants is to own an animal or two which will incidentally turn in a perfectly satisfactory performance in line with his particular desires, an impressive pedigree and youth are less important than good health, gentleness and intelligence. In a horse he will know what type he wants; if a saddle horse, for what kind of riding it will be used, how heavy the rider and how experienced, all of which must be considered. He should know that while saddle horses, driving horses and work horses are ordinarily bred and trained to those particular tasks, it is possible to get a horse that can be ridden, driven and worked—a real family horse, with limitations but at least with all-around ability. The range is from there to the thoroughbred; but from one extreme to the other the pleasure of owning the horse will largely depend upon the care and skill with which it is chosen, or just plain luck.

The two most popular breeds for a family cow are first the Jersey and then the Guernsey. The Jersey is generally somewhat smaller than the other breeds, and to my taste more attractive. Her milk is the richest, yet usually plentiful enough to supply all the milk, cream and butter for an average family. The choice of breeds, however, is something one can hardly be arbitrary about without also being in some measure misleading. The main thing is to get a cow which is guaranteed to give enough milk for all your needs, whose dry period (usually the six weeks or so before her annual calf) comes at a time when you can best do without her milk, and whose habits and gentleness make her an easy animal to milk and manage.

The care of a horse and cow consists principally in feeding them the proper food in the right quantity and with consistent regularity, in keeping the animals themselves and their stable, stalls and yard scrupulously clean, and in looking out for their comfort at all times. These, of course, are generalities, and unless you have experienced help you should acquaint yourself fully with the special requirements of your particular animals. Even with dependable help it is a good plan to learn the routine yourself and see that it is carried out. For unless you take a personal interest in their daily welfare, you miss a great part of the pleasure and pride of having them in your possession.

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Gardening bits

(CONTINUED FROM PAGE 43)

ments for the garden. What is it that gives so adorable a touch to the garden, to the secluded walk, to the lovely prospect, when one finds perhaps unexpectedly, the suitable seat rightly placed? It is that feeling of consideration for others, prompted of course by consideration for oneself; it is the knowledge that hospitality extends beyond the house.

But, in the first days of this gardening, with Netty and William as the best of workers and sympathizers, we sowed seed to create a grass walk ten feet wide, through what was then mere Quack Grass, but quickly became a garden which has since produced most of the food for a family. This wide walk we bordered with Lilacs, Peonies, Tulips, Michaelmas Daisies and hardy Pinks, with Asparagus set in rows just back of the Lilacs for a late feathery effect. The walk, beginning at what I must call the Chaucerian Seat and leading to a bench a hundred and fifty feet away (one of those benches designed by Sir Edwin Lutyens and here standing below five Lombardy Poplars), is really the beginning of the Long Walk. A little to the north of the Lutyens bench a short and rather narrow path of turf leads to the Grape arbor where, on a small raised platform, stand two of William's Pennsylvania farm benches. Sitting here we see the exquisite perspective of the Grape arbor, so lovely because it chances to follow the perspective of the little valley below.

Here I must pause to say a word as to this Grape arbor. It stands on a steep slope which falls to a wet meadow which in turn is bounded by the wooded mountain, the backdrop for the whole property. I had greatly liked the old arbor at Miss Choate's Mission House in Stockbridge; and she was kind enough to give me, through Fletcher Steele of Boston, the landscape architect, the blueprint of this whose arches and proportions I took for my simpler erection seventy feet in length. From its beginning this had looked old, entirely because of the enchanting proportions vouchsafed me by these friends. I set it on a slope, left the upper half of the earth in place, walled it, and there sowed seed of spring flowers. A small lath-house, then, this became as well as a support for Grapes. Since, however, in the cold winter of 1933 and 1934, every Grape was frozen to the ground, substitutes had to be used in the Gourds of the picture, seeds from Bulleri of Rome, and with *Aster frikarti's* fine clear flowers of lavender, certain Violas and Verbenas flowering beyond, we had beneath the pale yellow globes of the Gourds in August and September a beauty which made one forget the needs of the palate. Spring flowers in this raised border are Arabis single and double, Aubretia, hardy Candytuft Queen of Italy, the old Dusty Miller, various dwarf Campanulas and creeping Phloxes such as G. F. Wilson, a few Sedums, Viola Minerva, a great favorite of mine, and low-growing Pinks, as well as many Forget-me-nots.

From the Grape arbor turning west, a short passage of turf brings one to the Chaucerian Seat. Traces of an old retaining wall we had found beyond the Elm toward the steep slope back of the house. This wall we rebuilt, on generous lines, but the corner of the eight-foot wall would have come on the axis of the Long Walk. Therefore I decided to invert this corner of stone, making of it a sitting place. The floor was paved, a light roof of woven saplings from the mountain set above for shade and the supporting of a *Vitis heterophylla*, a chair, a table, an old piece of Chinese faience and the thing was complete.

The Paved Garden consists of two broad terraces of stone below the Chaucerian Seat with four Altheas set in a balanced way and with a curved projecting platform toward the meadow below and the mountain beyond. On the platform stand two semi-circular seats of English pattern. Much of this pavement is punctuated by self-sown Sweet Alyssum—that greenish-white dwarf variety of Sutton's so much better on this old stone than the dead white. From the Paved Garden runs a little walk of tramped earth below the wall of the Verbena Terrace and we mount a flight of old stone steps to that sweet sitting-place. This terrace lies in an angle of the back of the house. Along its house-side are two or three formal beds, Privet-hedged and slightly raised, and a tiny shelter with one Lilac bush to break the severity of the house-wall. In a paved space near the window, as may be seen by the illustration, stands what William called the "angle bench" and over it in summers after decent winters were thickly hanging clusters of that best of all Grapes, the Delaware.

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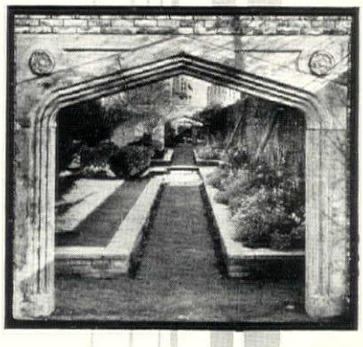
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(CONTINUED FROM PAGE 45)

Shell ½ pound of baby lima beans. Peel, remove pits, and cut up 2 tomatoes. Peel 12 white onions and chop fine. Cut up a small cauliflower. Melt ¼ pound of butter in a big pan. Add ½ tablespoon of curry powder and a little salt. Add the vegetables and a cup of hot water. Simmer gently until vegetables are tender. Watch carefully so as not to burn them. Serve at once.

VEGETABLE PLATE. A beautiful dish is tender, green cabbage, boiled whole in some water left from cooking corned beef, or, lacking that, a shank of ham boiled with the cabbage. Place on a big platter surrounded with little piles of baby carrots, long summer squash peeled and cooked whole, onions, grilled tomatoes. Cut the top off the cabbage and cook for two hours in salt water to remove any insects lurking inside. Boil, as stated above, in corned beef water or ham water. Cook all the other vegetables carefully, butter lightly and serve attractively about the cabbage.

TOMATO SOUFFLÉ. Remove the crust from 4 thick slices of bread and soak in a cup of milk. Mix to a paste with a fork. Peel 8 small ripe tomatoes, remove pits and cut up fine. Prepare 1 tablespoon of onion juice. Melt 2 tablespoons of butter. Add the tomatoes, onion juice, bread, salt and pepper and a dash of paprika. Also add 2 tablespoons of grated Parmesan cheese. Then add the beaten yolks of 6 eggs. Beat the whites of the 6 eggs until stiff and fold in the tomato mixture. Put in well-buttered, deep baking dish. Sprinkle with Parmesan cheese and bake in a moderately hot oven for twenty minutes or until well risen and set.

CUCUMBERS IN CREAM. Peel 8 small tender cucumbers. Cook in boiling, salted water until tender to the touch. Drain, pour cold water over them, and spread on a tea-cloth to drain. Make a cream sauce by melting 2 tablespoons of butter and adding to this 2 tablespoons of flour, then 2 cups of thin scalded cream. Cook in double-boiler at least fifteen minutes longer. Salt and pepper to taste. Add the cucumbers and ½ cup of thick cream. Serve with plain boiled fresh salmon. Sprinkle the salmon with chopped chives, garnish with little boiled potatoes.

SQUABS STUFFED WITH PISTACHIO NUTS. Ask the butcher to bone 6 little squabs without cutting them down the back. Put the bones in a pan and cover with cold water. Add 2 carrots and an onion. Simmer gently for five or six hours to make a very concentrated broth. Put 1 pound of boiled ham through the meat grinder. Soak 6 slices of bread, from which you have removed the crust, in milk and squeeze dry. Add it to the ham. Cook the squab livers in butter until a golden brown. Salt and pepper, chop them fine and add to the ham. Then add a cup of shelled pistachio nuts, left whole, and a tablespoon of grated onion. Mix together lightly and stuff the birds full. Sew them up. Melt some butter in a roasting pan and sprinkle on the bottom 2 carrots chopped fine and 1 onion. Salt and pepper the birds and spread a little butter on the breasts. Put them in a hot oven to roast to a golden brown, basting with the concentrated stock. When brown, turn down heat and let cook slowly for half an hour. Drain all the juice in the pan, strain and reduce to a glaze by simmering. Pour over the birds, and decorate them with watercress, which has been lightly mixed at the last minute with a little olive oil, salt and pepper and lemon.

COLD ROAST DUCK. Roast 2 ducks in the usual manner. When cold, remove the skin and slice the breasts in four pieces. Also remove the dark meat in as large pieces as possible. Take a small jar of pâté de foie gras and rub it to a paste with a little cream smooth enough to spread evenly on the different pieces of cold duck. Make a good meat aspic. The powdered gelatine aspic will do. When it is very cold and almost ready to set, dip each piece of duck in the aspic and lay it on a plate on ice to set. Repeat the process several times so as to glaze the meat well. Lay on a pretty platter. Make some more aspic and put it on a shallow platter to cool so that you can cut it in little squares. Decorate the plate of duck with this, and with parsley and thin slices of orange. Serve very cold with a delicious green salad.

TROUT FRIED WITH CHOPPED ALMONDS. Blanch ¾ cup of almonds and chop very fine. Salt and pepper 6 small trout which have been properly cleaned. Roll them lightly in flour. Make an incision in the thickest part of the fillet. Heat plenty of butter in a frying pan over a moderate fire and then lay the trout carefully in the pan. Brown them well on both sides. Put them on a platter, being careful not to break them, then put the platter in the oven to heat. Add the almonds to the butter in the pan, and then put in a little more melted butter. Cook slowly until the butter and nuts have browned slightly. Add the juice of a half lemon and pour over the fish. Sprinkle with parsley and serve at once.

ALMOND SOUFFLÉ. Blanch ¼ pound of sweet almonds. Cut them in very tiny slivers. Beat 5 egg yolks until very creamy, then add 5 tablespoons of sugar, continuing to beat until very light. Then add ¾ of the almo
Mix well and add a few drops of
mond extract. Then beat the white
6 eggs stiff and fold them caref
into the first mixture. Pour caref
into buttered soufflé dish and bake
moderate oven for twenty minutes; t
sprinkle with powdered sugar
leave in the oven for three or f
minutes longer. Serve immediately
hot plates and pass with it a bowl
slightly sweetened and slightly whip
cream flavored with a drop or two
almond extract and containing the
mainder of the slivered almonds. Se
a very sweet and very cold white w
with this.

FROZEN MERINGUED WHIPPED CRE
Put the whites of 6 eggs in a
bowl with a pinch of salt. Beat slo
at first, then increase the speed u
smooth and stiff. Then add 1½ c
of granulated vanilla sugar little
little. Drop by spoonful on white
per. Sprinkle with sugar, then tilt
paper so that the excess sugar fa
off. Lay papers on a wet board, a
cook in a very slow oven for at least
hour. Remove from paper and put
warm dry place to dry even more.

Now make a syrup by boiling
cup of sugar with ¼ cup of water un
quite thick. Beat well the yolks of
eggs, then add the syrup gradually a
half a cup of cream. Cook in doub
boiler until it forms a thick coating
the spoon. Put the mixture in a
bowl surrounded by ice and beat un
cold, then add 3 cups of cream whipp
not too stiff, and a teaspoon of vanil
Break into this 5 or 6 meringues
fairly big pieces. Pack in the refrige
ator tray or in a mould packed in i
and salt. Turn out and serve with
border of ripe red raspberries, u
sugared.

Hawaiian flower arrangements

(CONTINUED FROM PAGE 57)

be made to stress the flowers themselves and to bring out their habit of growth in an organic design.

It is in arrangements of this sort that one variety of flower or shrub may be used to the greatest advantage. Variety and relief from monotony are obtained by simplification and through the use of buds, branches, half-opened flowers and leaves; or of berries, fruits and seeds. Quality and not quantity is what counts, and a harmonious relationship between each part and the whole is most important of all. Overcrowding is a deadly sin.

The Japanese schools of flower arrangement stress purity of line and asymmetrical balance. They are weighted down by symbol and precept, fraught with significances unintelligible to the uninitiated Occidental. The hurrying West has no patience for the teacher who promises "Six lessons—six years", and yet the West must lean heavily upon the Japanese art in formulating its own rules for flower design.

When a Japanese master creates an arrangement it is his proud boast that no unnecessary flower or branch is cut from the garden. Time, that servant of the Orient and master of the Occident, does not hurry his decisions. Around one perfect or particularly interesting flower or branch he builds in his mind's eye the complementing parts of the arrangement as a whole before cutting a single stem.

We, however, find it difficult to achieve this strict economy. Trial and error must be the guides of the Western amateur but nevertheless it should always be his aim to pick as little as possible and to select that little well.

Every arrangement must have some definite center of interest. By selecting this first, and placing it in position in the vase or bowl to be used, one may then work in around it the other branches or flowers so that they ever emphasize and never distract from the feeling of the central flower, cluster of flowers or dominant branch. This holds good for both the florid Polynesian and the line dominant styles discussed, as well as for any of the truly pleasing styles of flower arrangement.

This center of interest may be the largest and most striking flower or cluster of flowers—those of deepest color or richest texture—or it may be the longest and most interestingly curved branch. It is to the arrangement as a whole what focus is to a photograph, and should be placed with this thought in mind. If it is a flower or flower cluster, it must be at or very near the base of the arrangement; if a branch, then it should be considered as the "heaven" branch of the Japanese type, curving away from the base, perhaps, but always returning at the tip to a point directly in line with it, with heavy flowers toward the bottom and buds at the tip.

It should be understood, however, that there must be no confusing of this so-called "center of interest" with the center of the vase. They are things separate and apart. The weight of the design must be evenly distributed, it is true, but not necessarily symmetrically. Often the most pleasing effects are reached by the asymmetry so characteristic of the Japanese.

The container, be it vase or bowl, provides merely the setting for the arrangement—the earth from which the flowers spring, or the receptacle in which they are laid. It is for this reason that the container must never b
so strong in color or in design as t
dominate the flowers. Plain neutra
surfaces and colors are the best, as
rule. Texture, too, should be considere
in establishing the harmony necessar
between container and flowers. Ligh
colors and the finer materials blen
with delicate, rare and dainty flowers
dark colors, pottery and wood being
more suitable for the heavy richly col-
ored exotics, and coarser, brilliantly col-
ored garden flowers.

It is a combination of all these points
—the thoughtful selection of a suitable
bowl or vase, the elimination of all un-
necessary and confusing detail, a well
defined though not unduly stressed cen-
ter of interest, and a definite feeling for
good line, blended with originality and
individuality in the choice of material
and the clever use of color combina-
tions—that gives the crisp distinctive-
ness that is the goal of all those who
enjoy flower arrangement. Toward this
they are content to struggle, ever hop-
ing that some day they may achieve
that joyous dream—the "perfect" flow-
er arrangement.

—JULIET RICE WICHMAN.

To be killed in action



He's going to grow up to go to war?

No—he's never going to grow up at all. If another war comes, he and his mother and thousands upon thousands like them are going to "die in action."

"Impossible!" you say. "They're non-combatants." Don't be silly—there'll be no such thing as non-combatants in the next war.

Wide-cruising submarines, and bombing planes will laugh at front lines. Gas—gas so powerful that one drop on your skin will kill you—will not be particular whose skin it touches. There will be no haven, no sanctuary, no safety. *Everyone* will suffer.

And for what? *Glory*—where was it in the last war?

Victory—where was it in the last peace?

With that cruel lesson still fresh in mind, is another war to be forced upon us—a war infinitely more horrible, more futile, and more lasting in its harm than the last?

That is for you to decide!

What to do about it

Hysterical protests won't avert another war, any more than will "preparedness."

Civilization must build its own defense out of human reason and intelligence, properly organized and applied.

To every reasonable and intelligent man and woman in America goes the responsibility of doing his or her share to avert the coming war.

World Peaceways offers a practical plan of how you *can* help. Write for it. There is no obligation involved in your inquiry, except the obligation to your conscience and to your conviction that *there must be no more wars*. World Peaceways, Inc., 103 Park Avenue, New York City.

Jul 18 '35
Filed in Stacks
Oct 28 '35
Nov 1 '35
May '36

We asked Society Women why they Prefer Camels —

No "Nerves"!

"Almost every one is smoking Camels," replied Mrs. Allston Boyer. "I can smoke as many as I want and they never upset my nerves. Lots of people have told me the same thing. And I notice that if I'm tired, smoking a Camel freshens me up."

Flavor!

"In the enjoyment of smoking, Camels certainly make a difference," answered Miss Mary de Mumm (below). "Their flavor is so smooth and mild that you enjoy the last one as much as the first. I'm sure that's one reason they are so extremely popular."



NO BOTHERED NERVES FOR MRS. ALLSTON BOYER



"REFRESHING," SAYS MRS. ROBERT R. HITT



"FLAVOR," SAYS MISS MARY DE MUMM

Mildness!

"Camels have such a grand, mild flavor, and that's because they have more expensive tobaccos in them," said Miss Dorothy Paine (below). "They are the most popular cigarettes."

Women do appreciate mildness in a cigarette, and the fact that Camels never bother the nerves—that is why they are so enthusiastic about Camels! The finer, more expensive tobaccos make a difference.

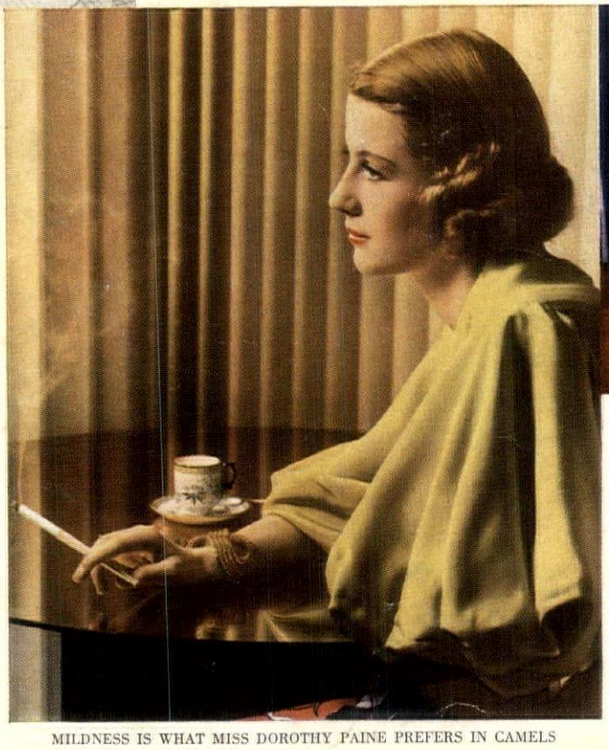
So Refreshing!

"Sometimes you are apt to smoke more than usual," said Mrs. Robert R. Hitt, "and I notice that Camels never upset my nerves. In fact, if I'm a bit tired, I find that smoking a Camel rests me—I have a sense of renewed energy."

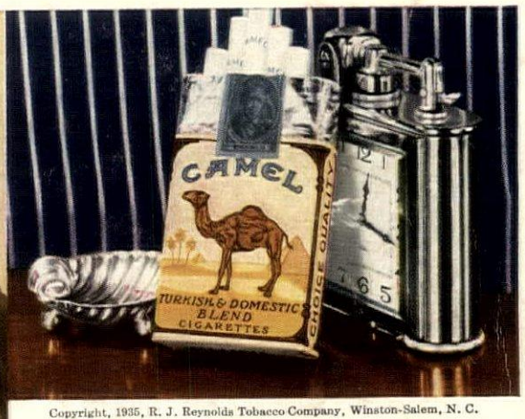
Camels give you just enough "lift." They contain finer and more expensive tobaccos than any other popular brand.

Among the many distinguished women who prefer Camel's costlier tobaccos:

MRS. NICHOLAS BIDDLE, *Philadelphia*
MISS MARY BYRD, *Richmond*
MRS. POWELL CABOT, *Boston*
MRS. THOMAS M. CARNEGIE, JR., *New York*
MRS. J. GARDNER COOLIDGE, II, *Boston*
MRS. BYRD WARWICK DAVENPORT, *New York*
MRS. HENRY FIELD, *Chicago*
MRS. JAMES RUSSELL LOWELL, *New York*
MRS. POTTER D'ORSAY PALMER, *Chicago*
MRS. LANGDON POST, *New York*
MISS EVELYN CAMERON WATTS, *New York*
MRS. WILLIAM T. WETMORE, *New York*



MILDNESS IS WHAT MISS DOROTHY PAINE PREFERS IN CAMELS



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Camels are made from finer, more expensive tobaccos — Turkish and Domestic — than any other popular brand